L.P.S. — No. 86

HANDEL

WORKS FOR CLAVIER

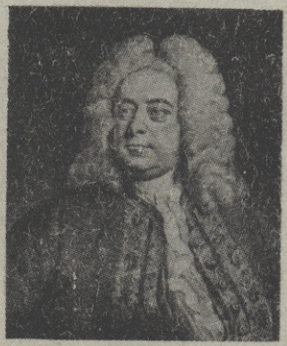
SIXTEEN SUITES FOR HARPSICHORD

THREE LEÇONS

CHACONNE WITH 62 VARIATIONS

SEVEN MISCELLANEOUS PIECES

SIX FUGUES



LEA POCKET SCORES

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HANDEL

WORKS FOR CLAVIER

SIXTEEN SUITES FOR HARPSICHORD

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CHACONNE WITH 62 VARIATIONS

SEVEN MISCELLANEOUS PIECES

SIX FUGUES

URTEXT EDITION
(UNEDITED)

LEA POCKET SCORES
NEW YORK
1956

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APPENDIX 123

(*Adagio* from Suite No. 2 and *Air* from Suite No. 3, in different notation and earlier version)

NOTES

GEORGE FREDERIC HANDEL (1685-1759) wrote most of his clavier music during the first half of his creative life. Book 1 of the Suites was published by Handel in 1720; sketches for some of the movements, however, go back as far as 1705.

The second book of suites was published in 1733 by John Walsh, Handel's English publisher, but without the composer's consent. Walsh combined into suites, pieces that Handel had written for his own performance or as study pieces for the young princesses whose music master he was.

The *Six Fugues* were published in London in 1735 (they were composed presumably in 1733), under the title "*Six Fugues or Voluntarys.*"

Handel gained early fame as a performer and improviser on the harpsichord and on the organ. It is nowadays generally accepted that the written score was subject to additional ornamentation and elaboration, as a matter of course, by the performer of Handel's time. All the more interesting are the two pieces from Suites Nos. 2 and 3 in a special notation, as published

in Handel's own edition, that may serve as a guide in their interpretation. (They are reproduced in the Appendix, pp. 123-4). Not only is there quite a full explicit indication of ornaments, but in addition, the more "important" notes are printed with large note-heads, the subsidiary ones with small heads.—The last piece in the Appendix, on p. 124, is an earlier version of the same *Air*, quite unadorned, which was published with seven variations somewhat different from the five *doubles* in the present volume (*i.e.*, in the edition of 1720).

The melodious *Air* in Suite No. 5 has become known under the name *The Harmonious Blacksmith;* this name does not go back to Handel, and various (spurious) stories to explain the title exist.

Several pieces in this volume attest to the fact that the practice of borrowing and transcribing, at least from one's own works, was quite common in Handel's (and Bach's) time. Thus, with more or less minor modifications, the Fugue from Suite No. 6 (p. 33) also shows up in the *Concerto Grosso*[1] Op. III/5; the Overture of Suite No. 7 (p. 36) doubles as the overture to the opera *Orestes;* the second and third of the Six Fugues (pp. 112, 115), as movements in the *Concerti Grossi*[1] Op. III Nos. 3 and 2, respectively; the fifth Fugue, as the second chorus of the oratorio *Israel in Egypt.*

Others took inspiration from these pieces, too. The *Air* of the first *Lecon* (p. 83) is, of course, the theme not only for the five variations that follow, but also for Brahms's monumental *Variations on a Theme by Handel.*[2]—The *Passacaille* in Suite No. 7 (p. 41) has become popular in a number of transcriptions.

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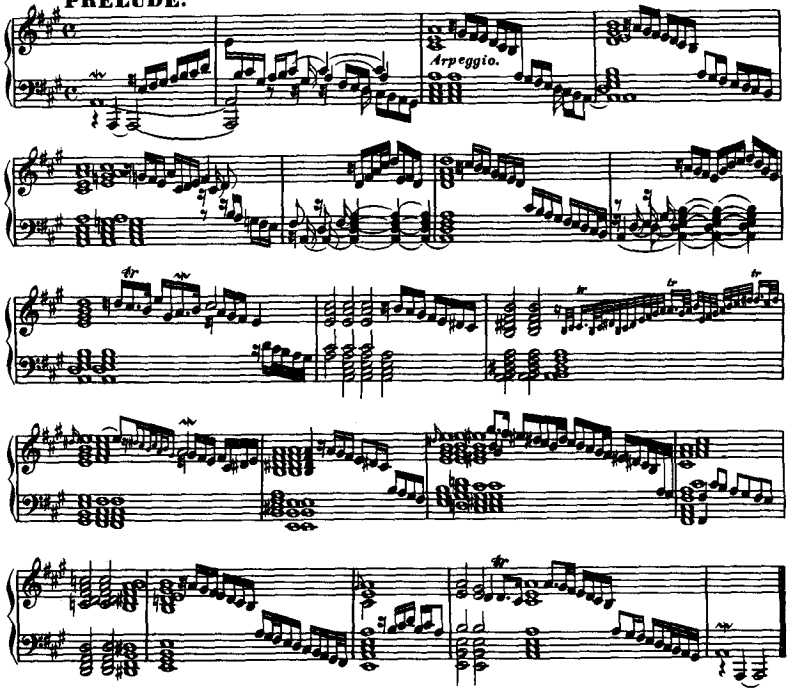
[1] *Cf.* Lea Pocket Score No. 54.

[2] *Cf.* Lea Pocket Score No. 19.

SUITE I.

G. F. Händel.

PRÉLUDE.



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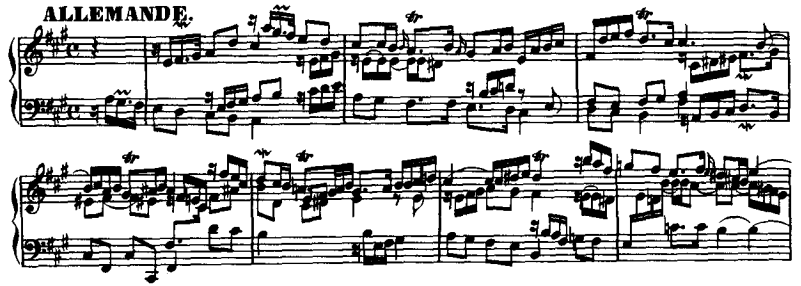

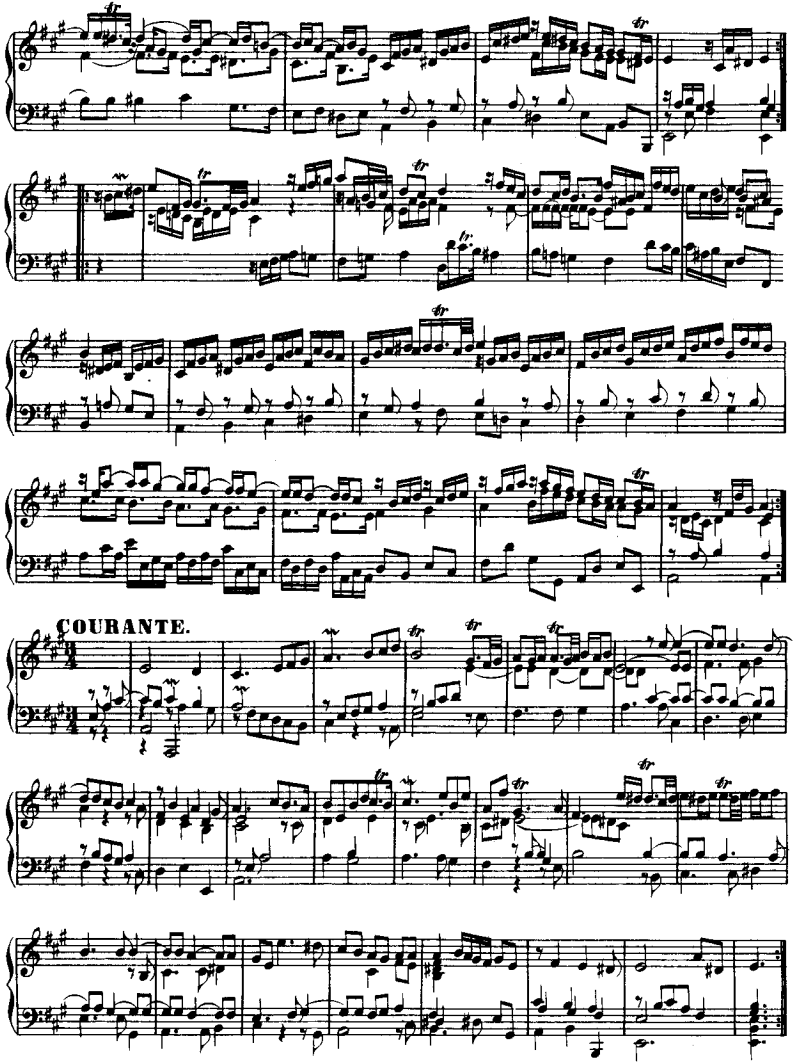
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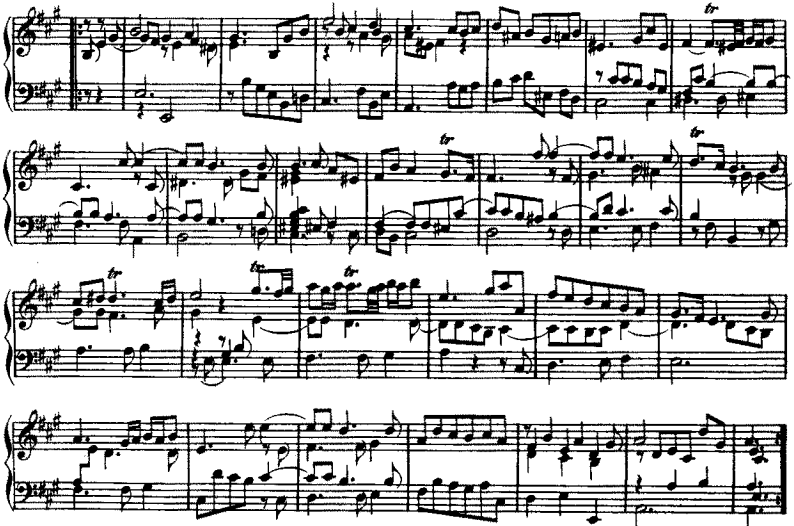
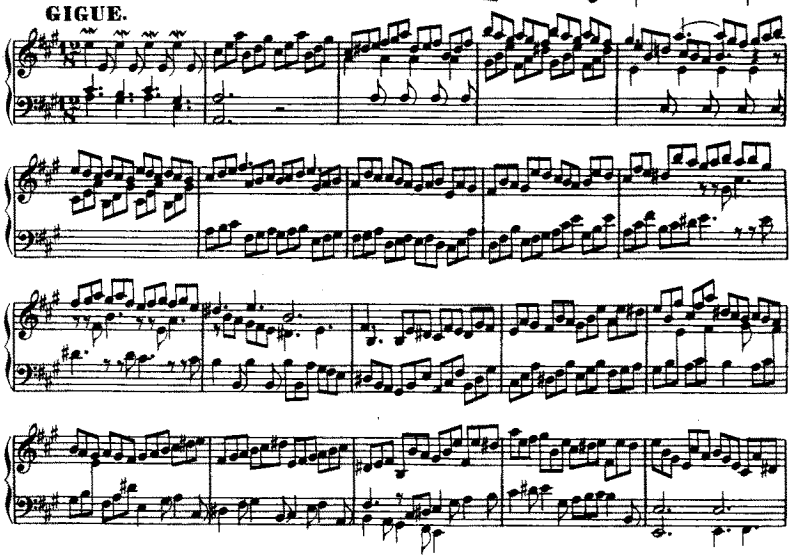
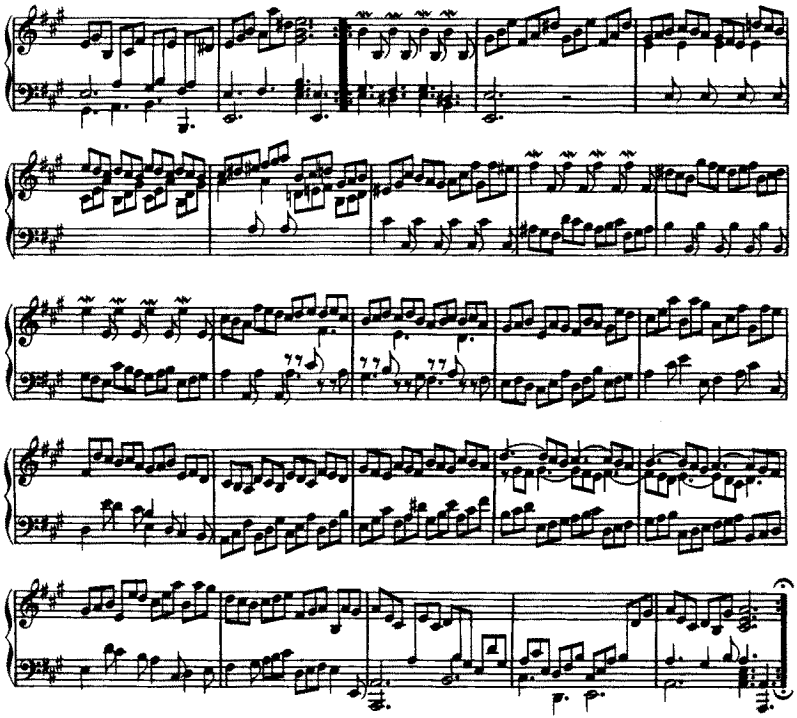


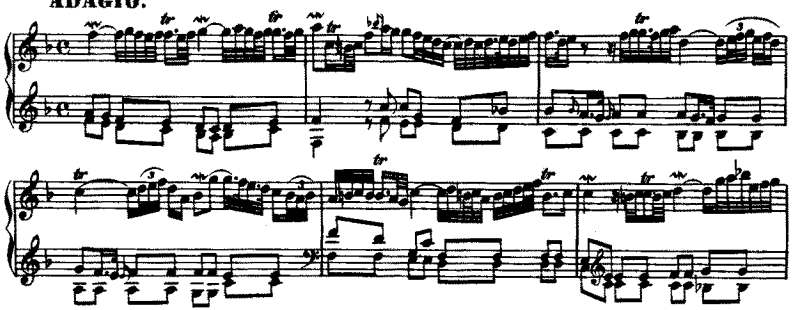
GIGUE.

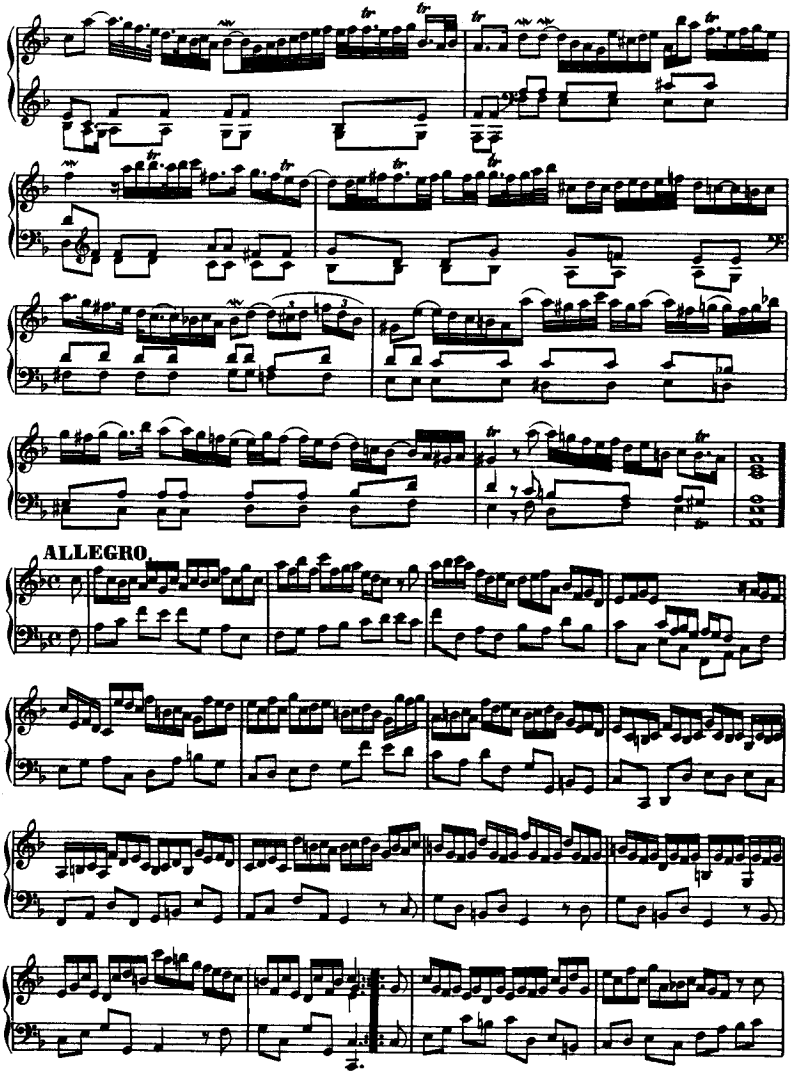




SUITE II.

ADAGIO.

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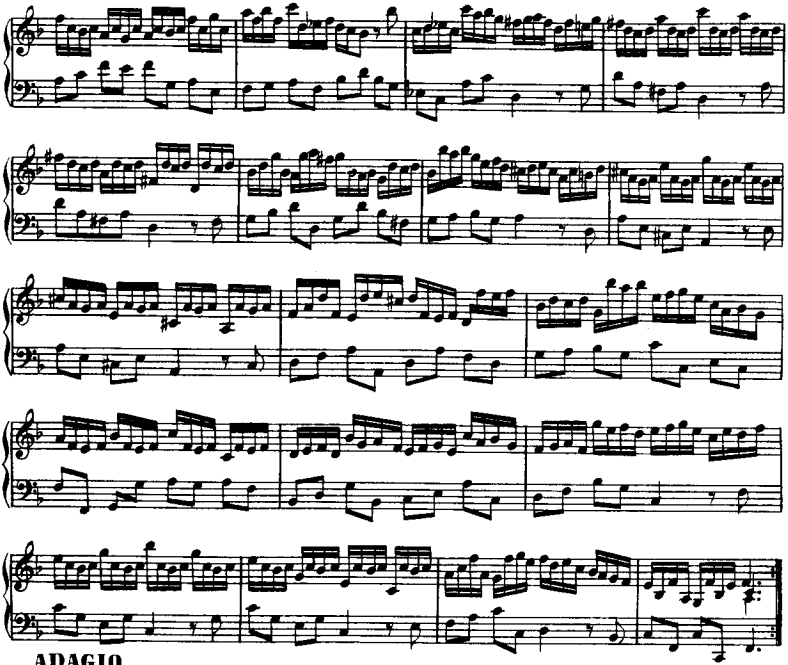

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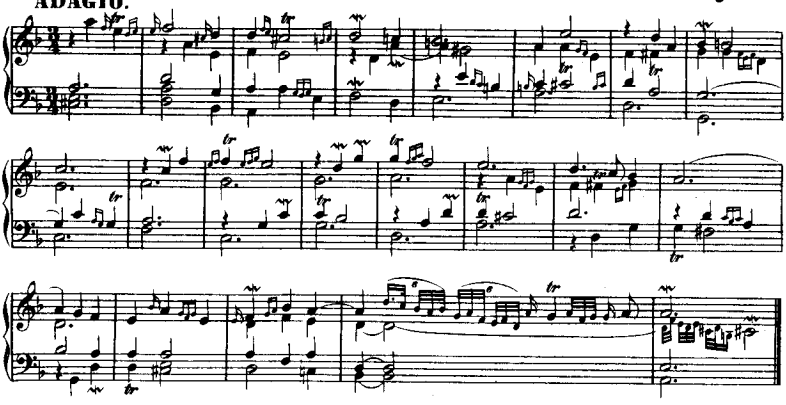

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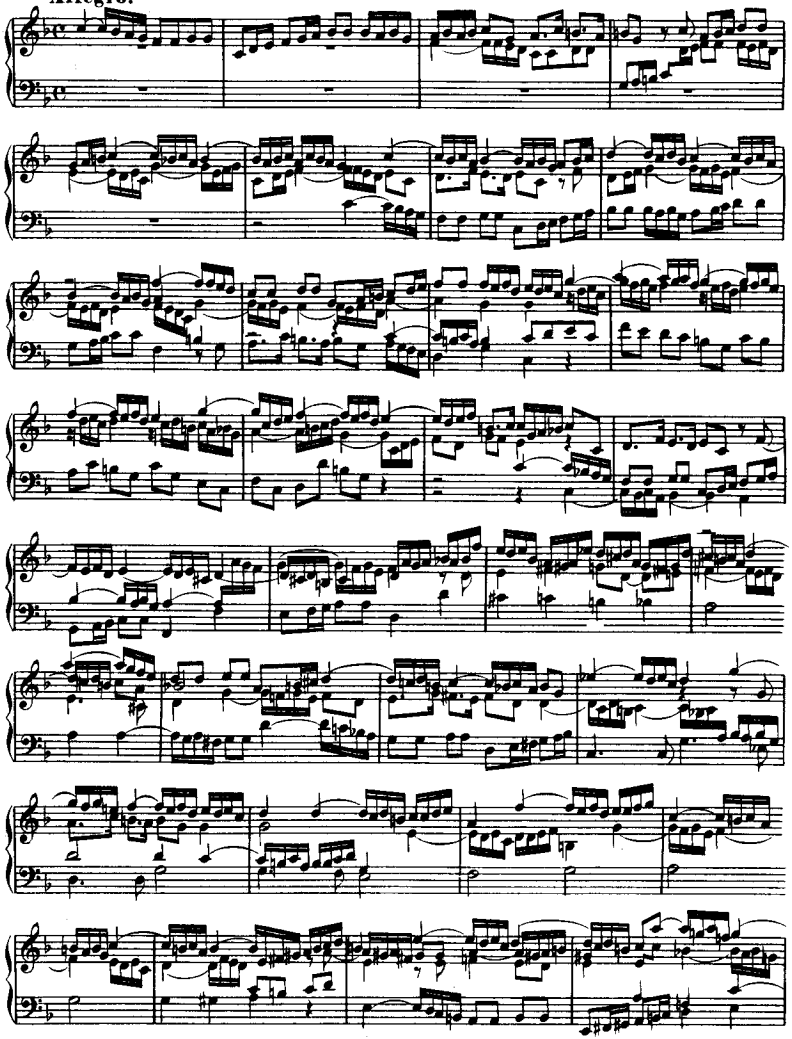
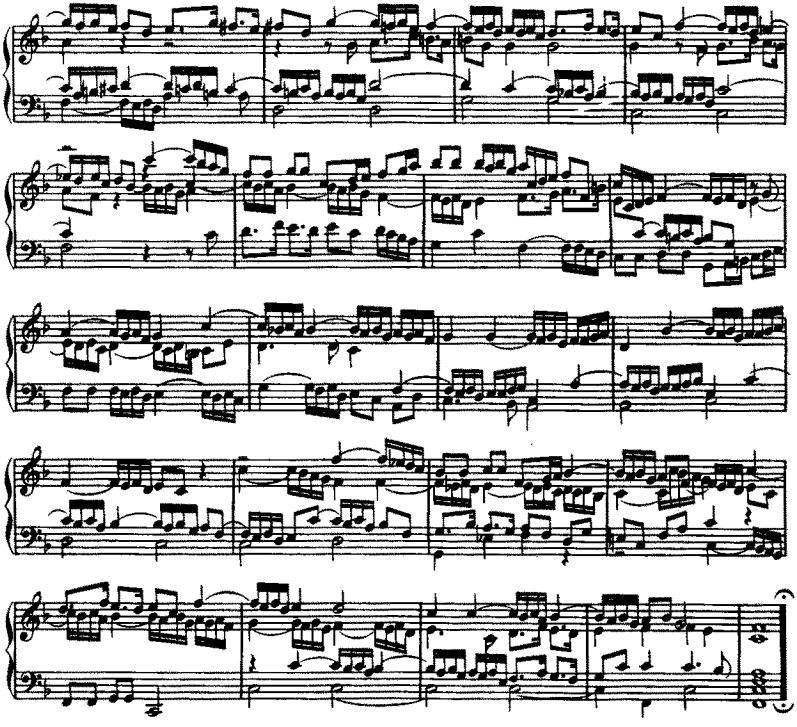
Allegro.





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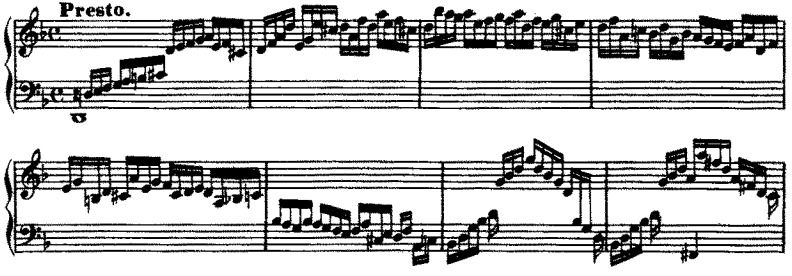
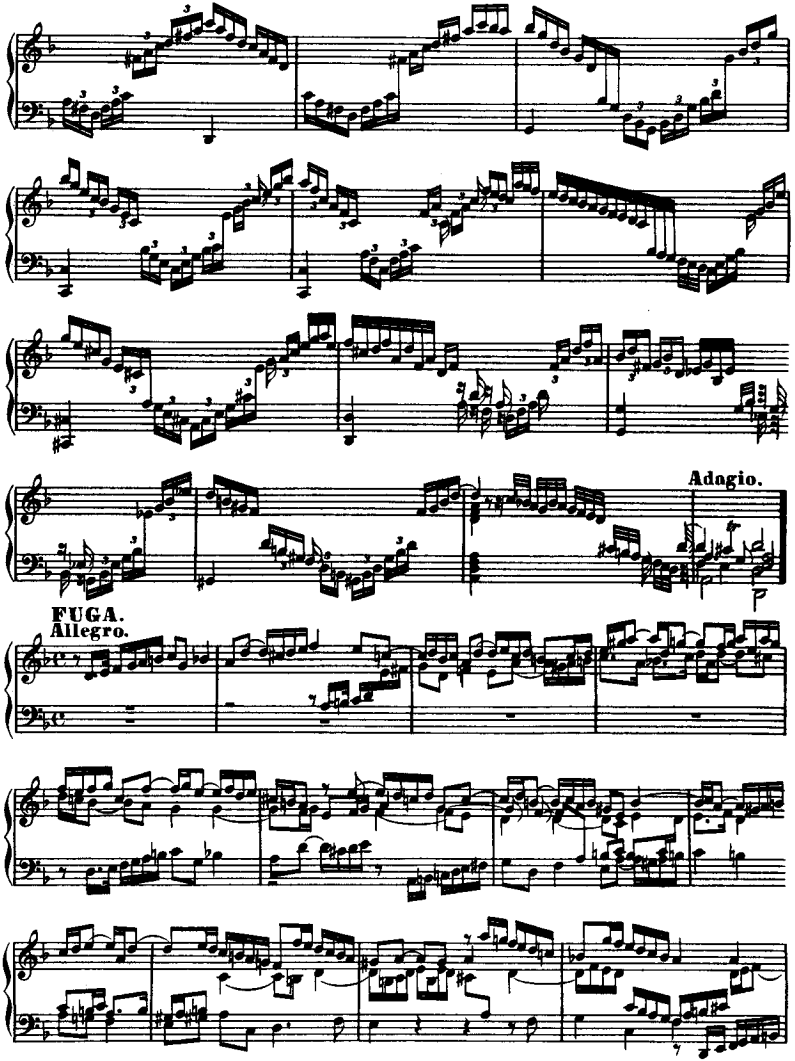
PRÉLUDE.
Presto.

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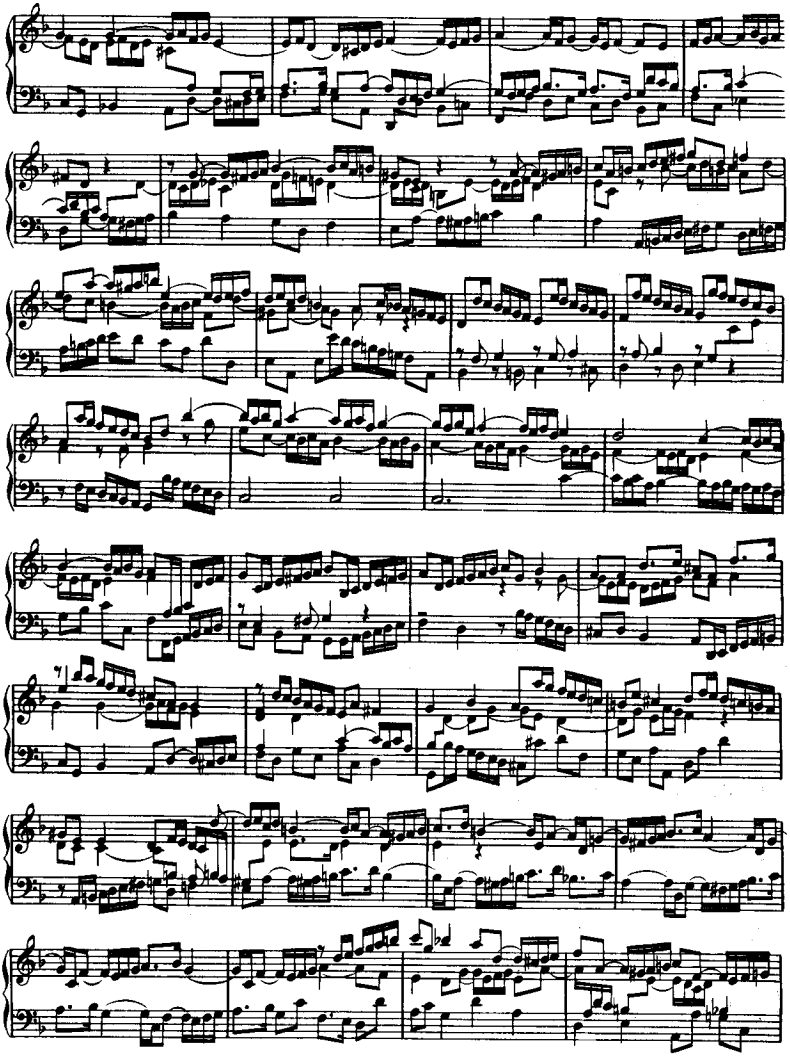
Allegro.



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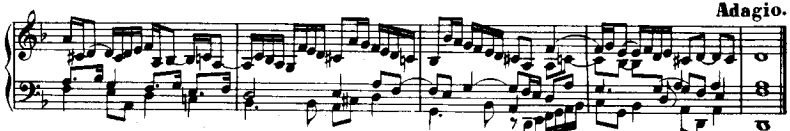

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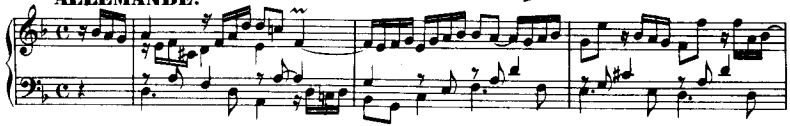

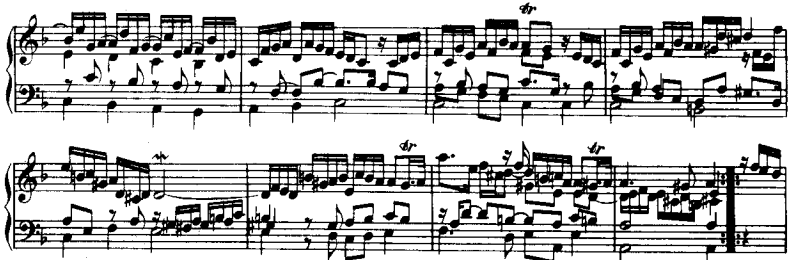

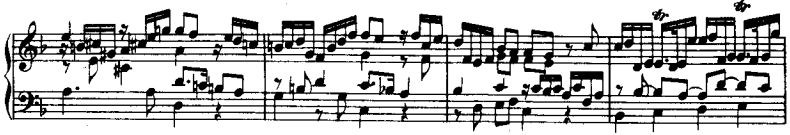

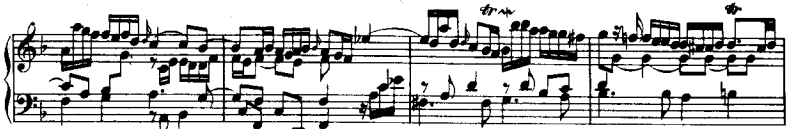

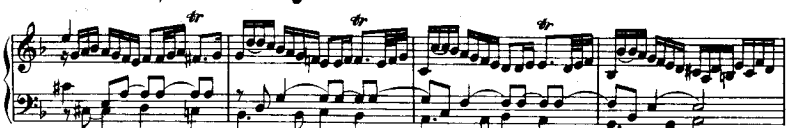

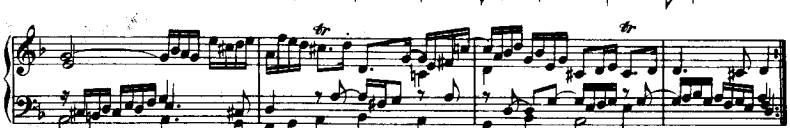

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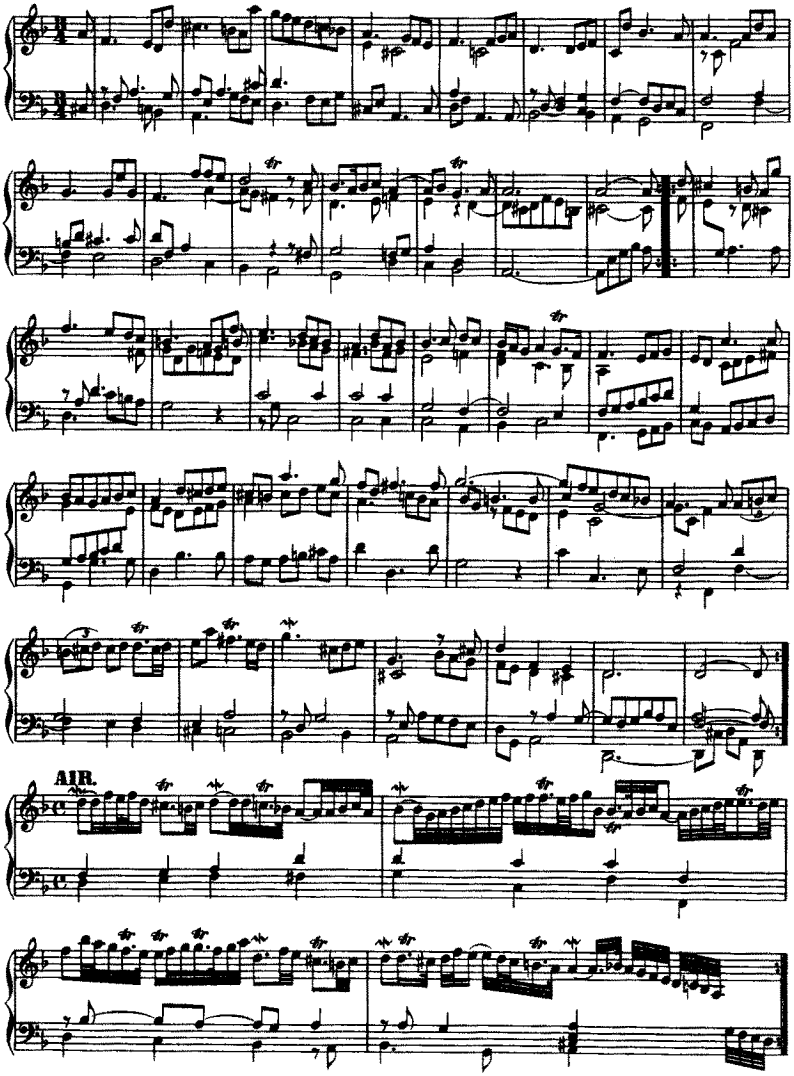

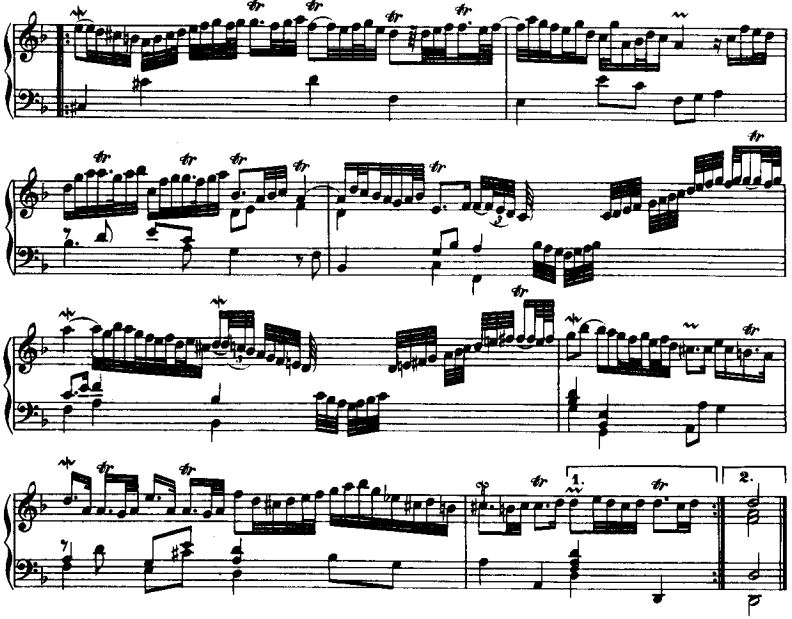

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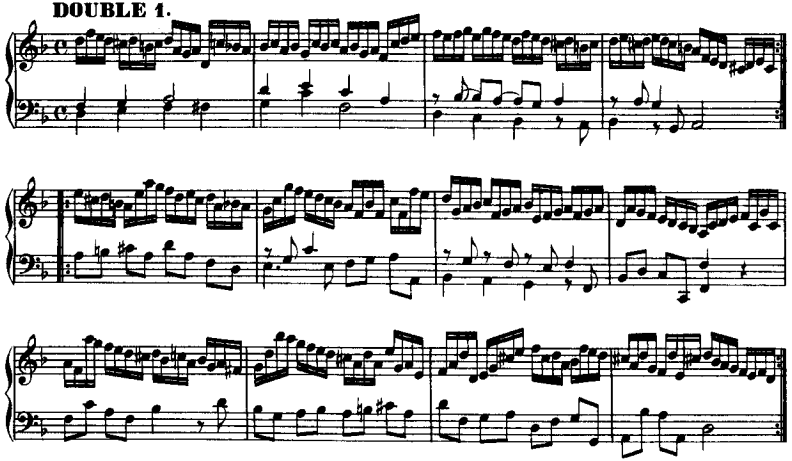

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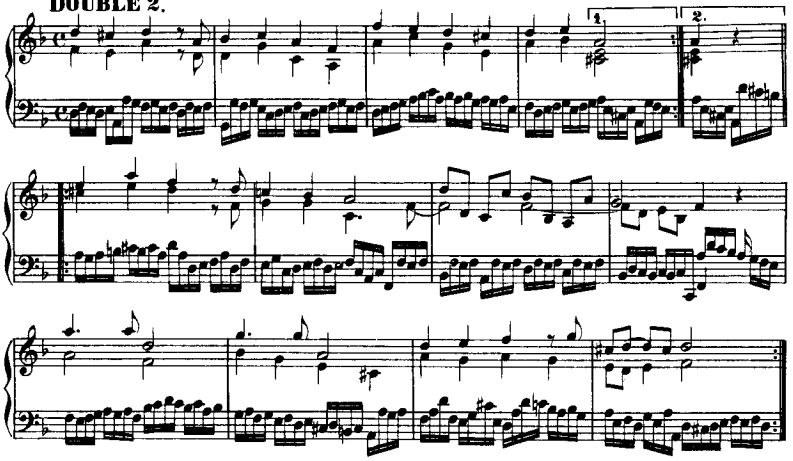

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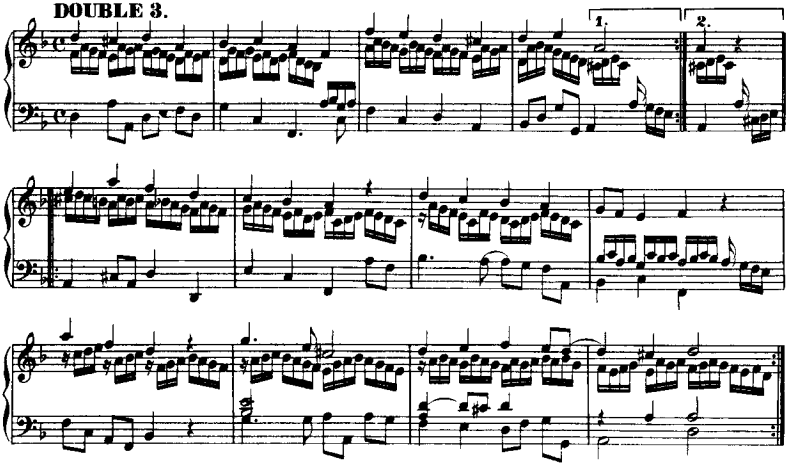

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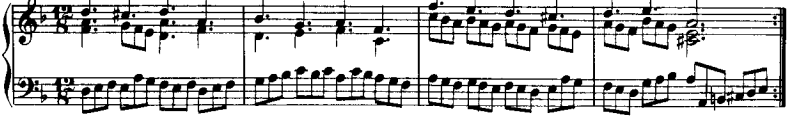

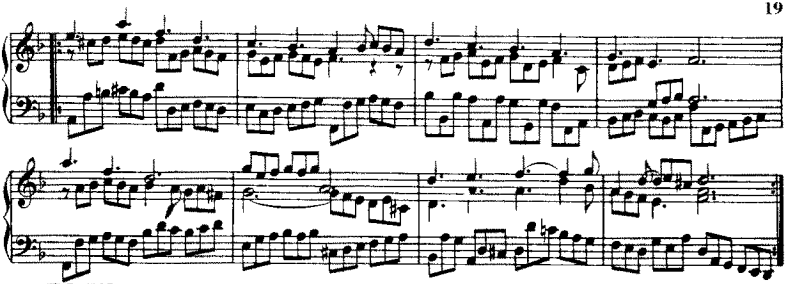

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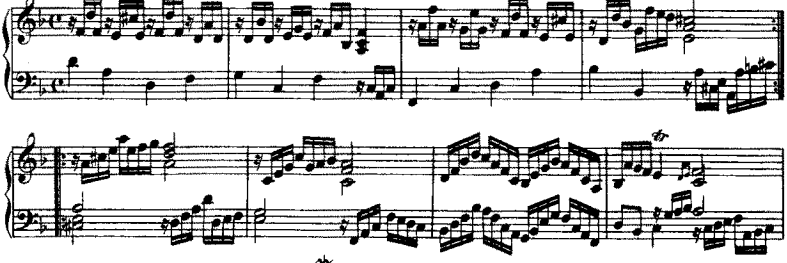

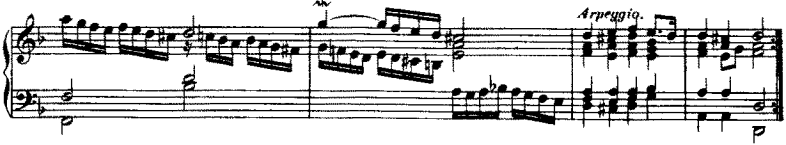

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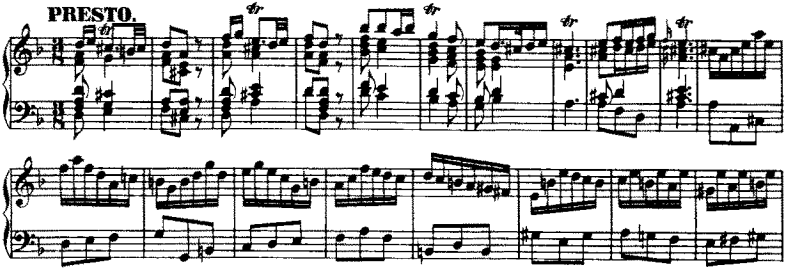

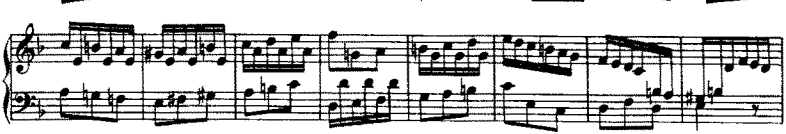

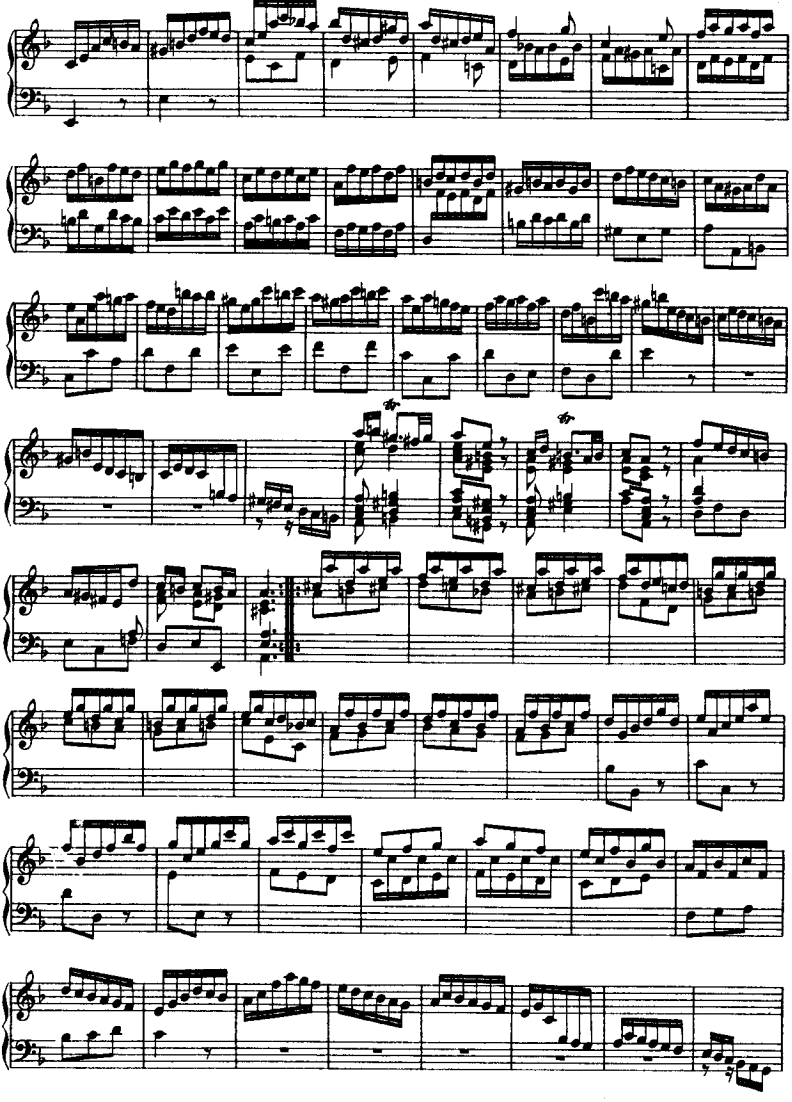

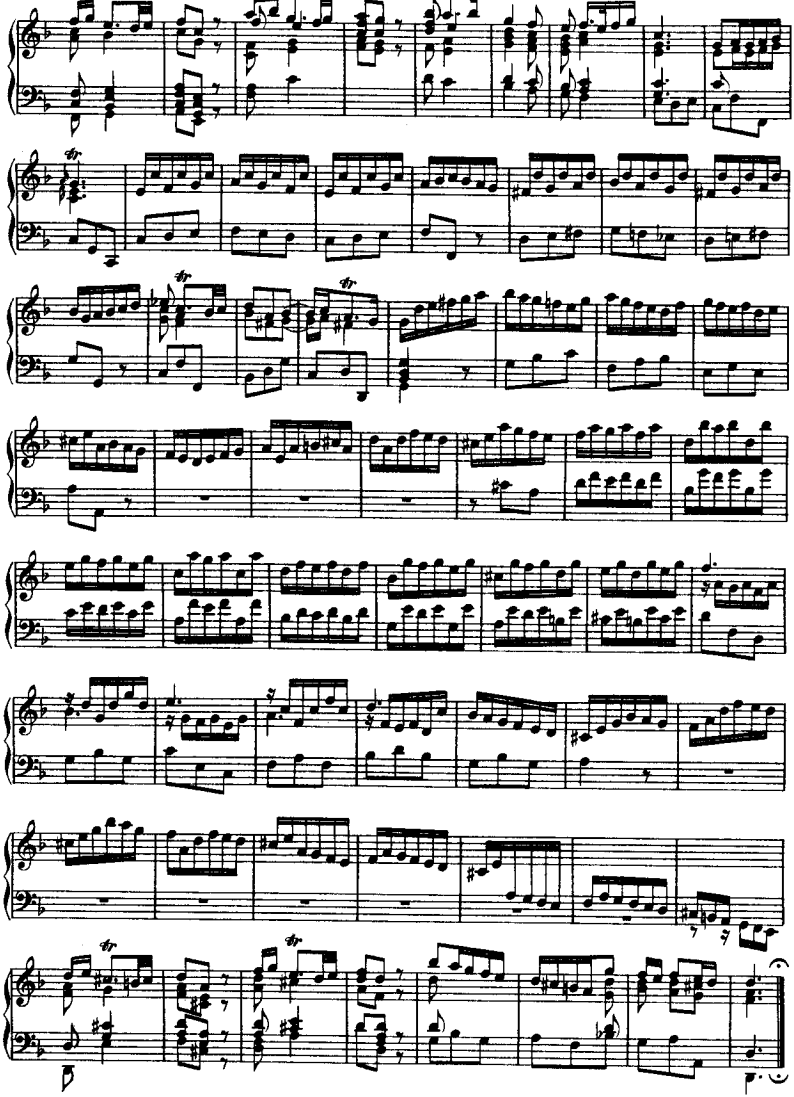

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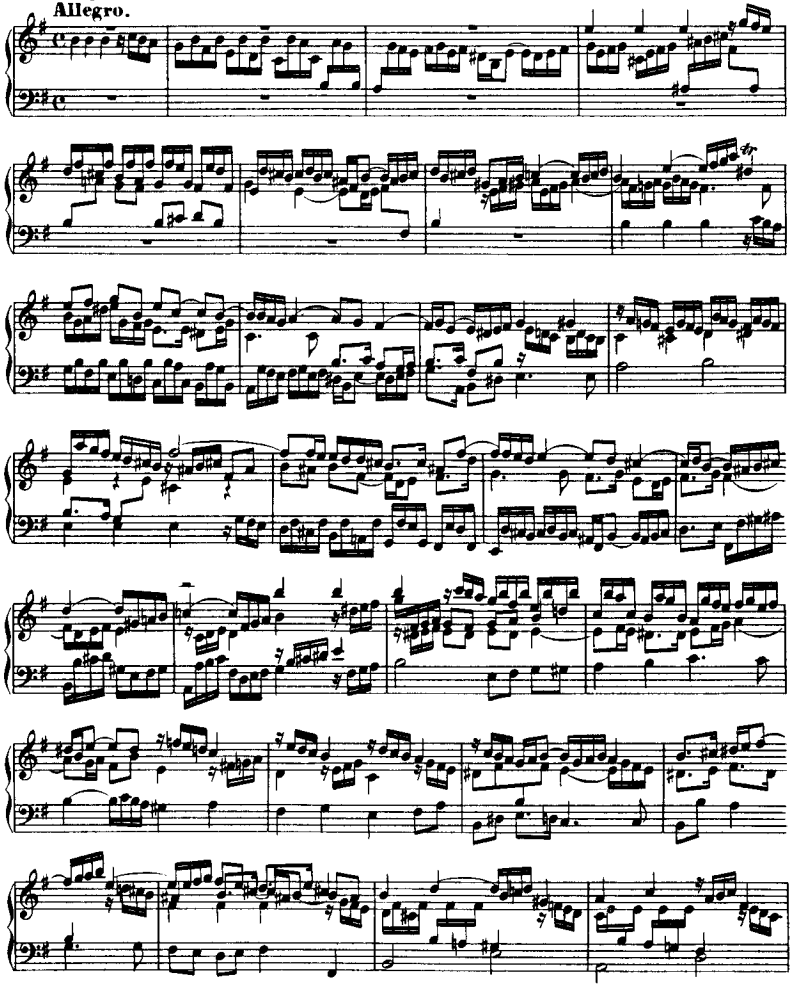

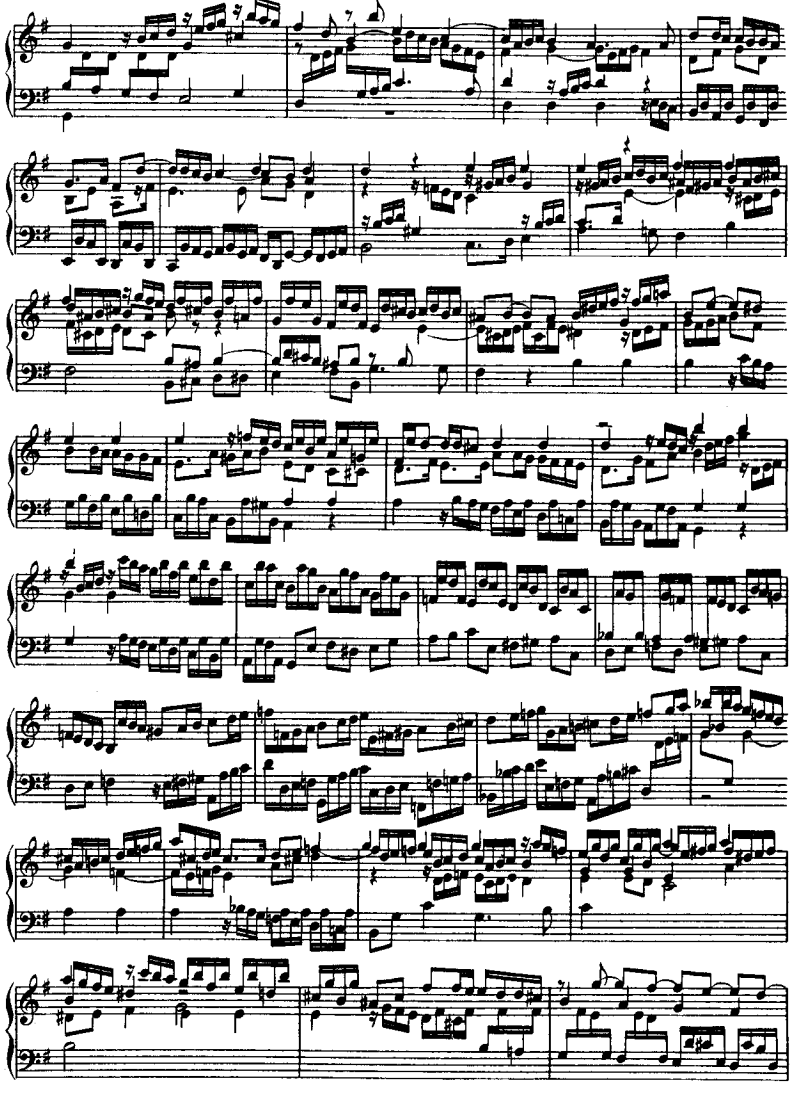

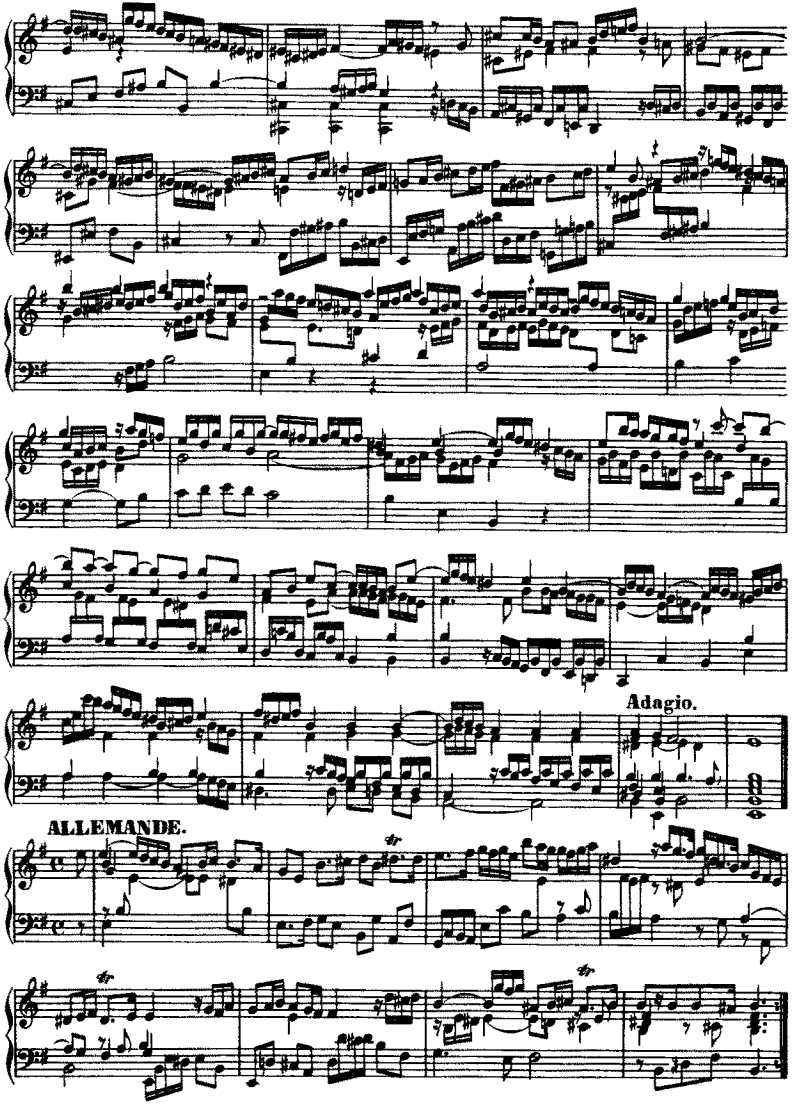
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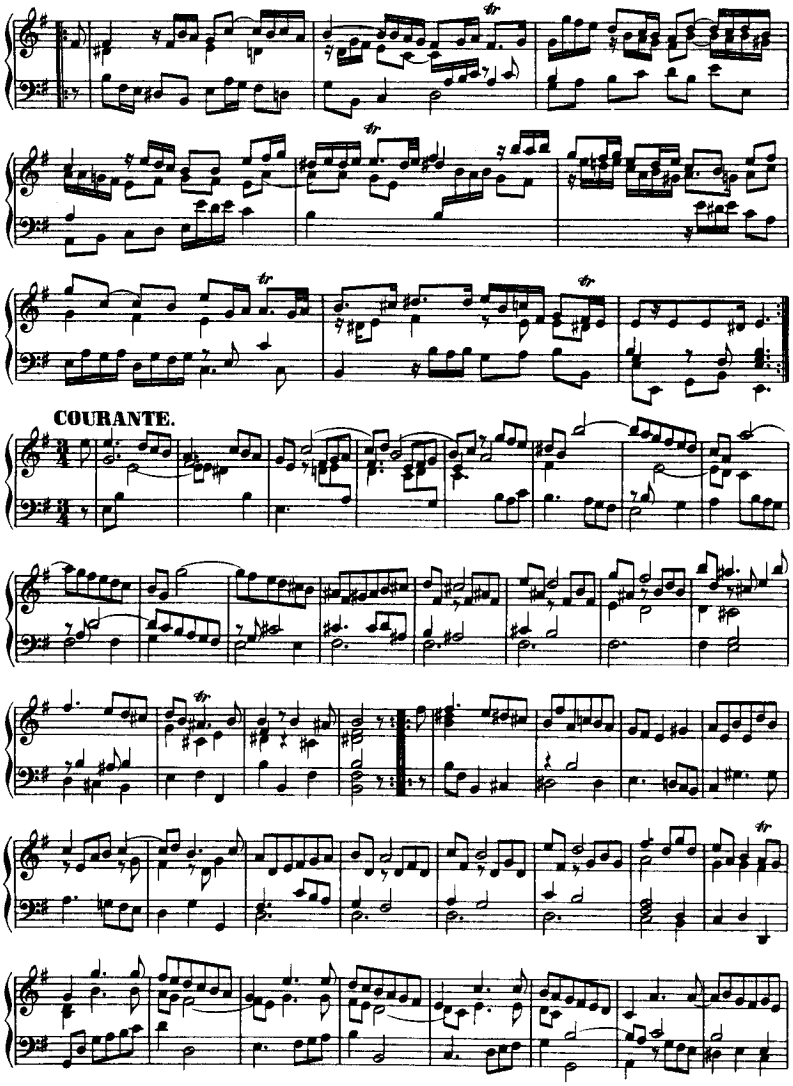
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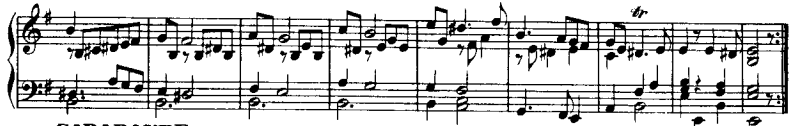

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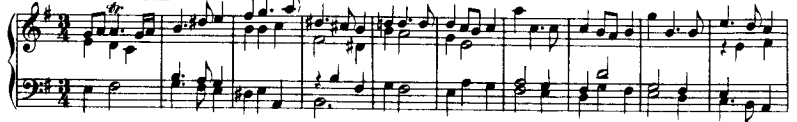

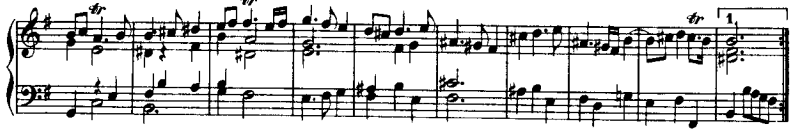

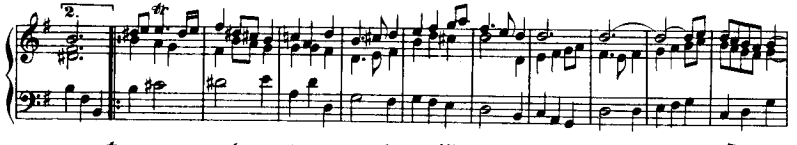

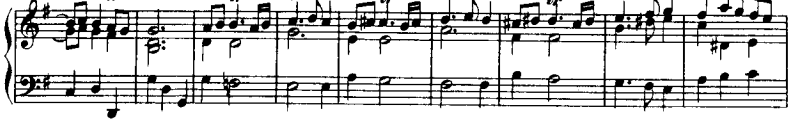

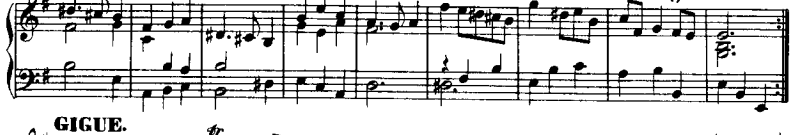

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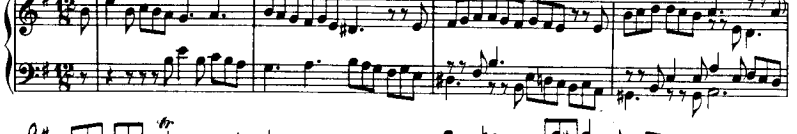
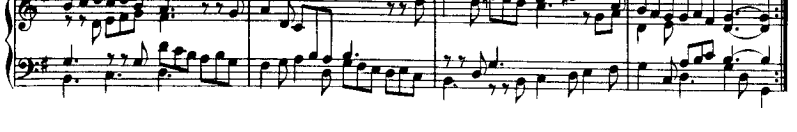
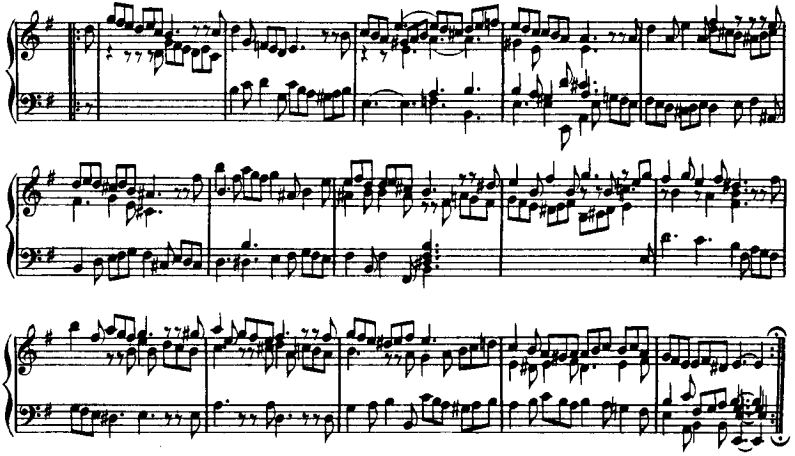
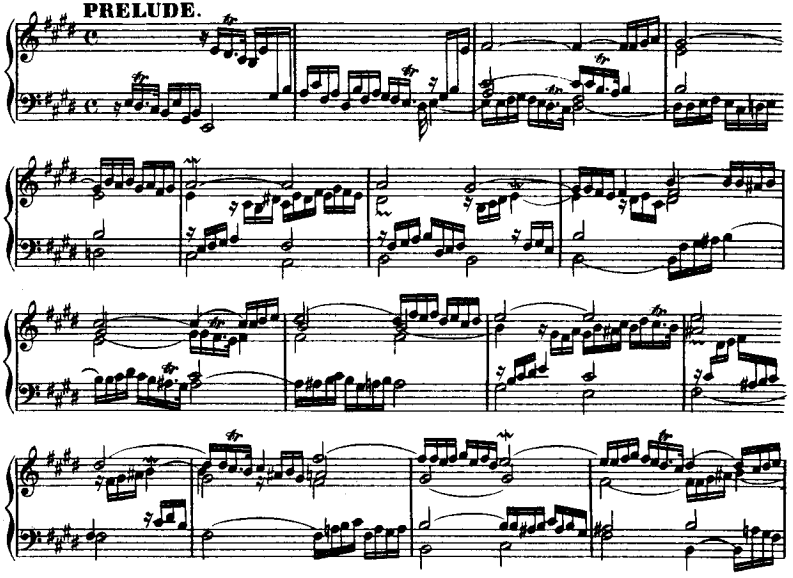


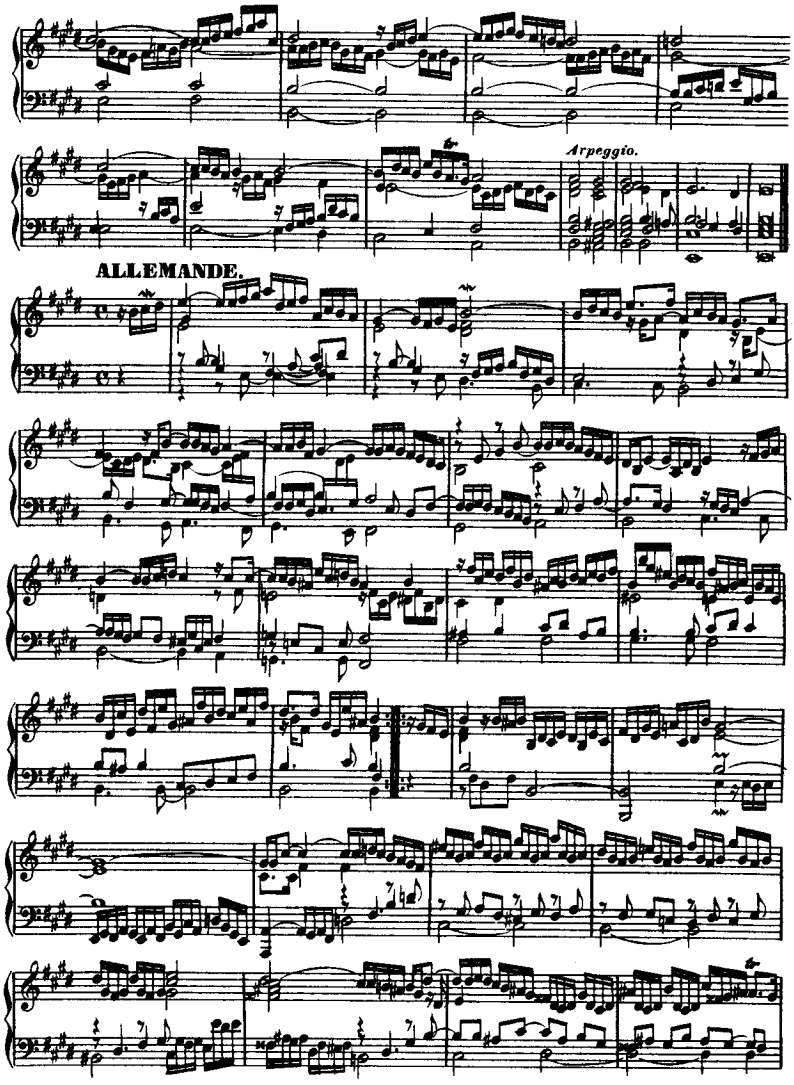


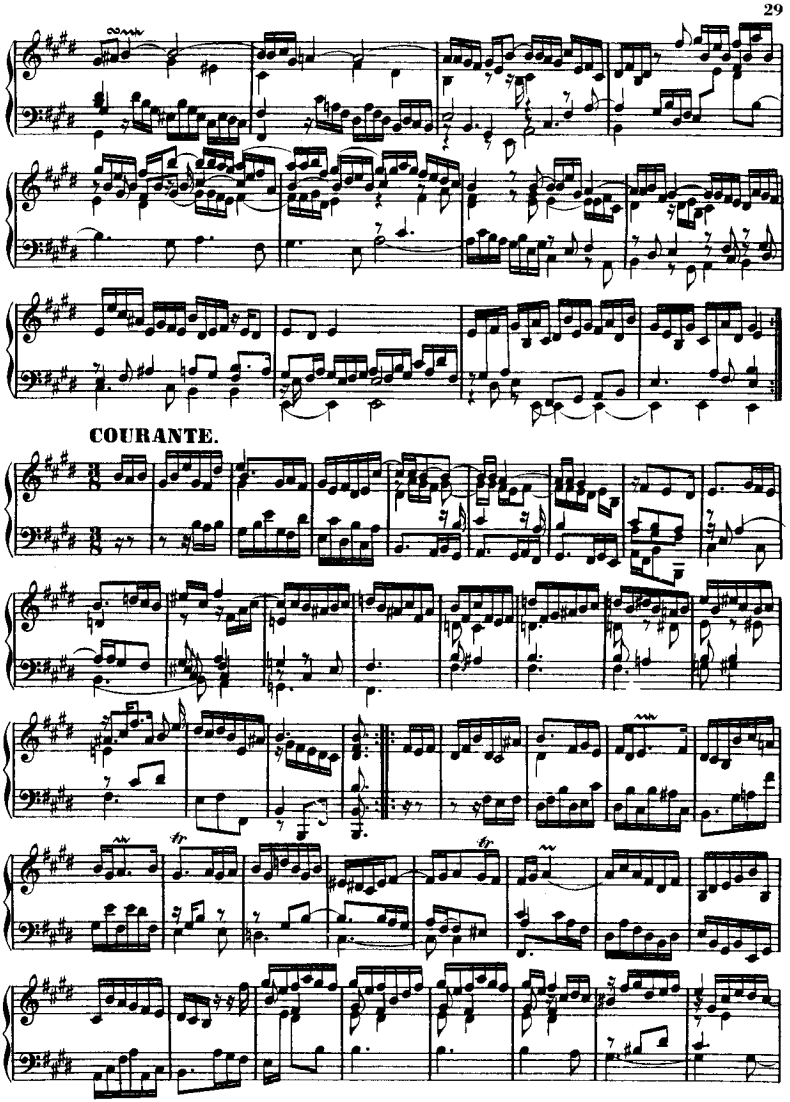


SUITE V.

PRÉLUDE.




Arpeggio.
ALLEMANDE.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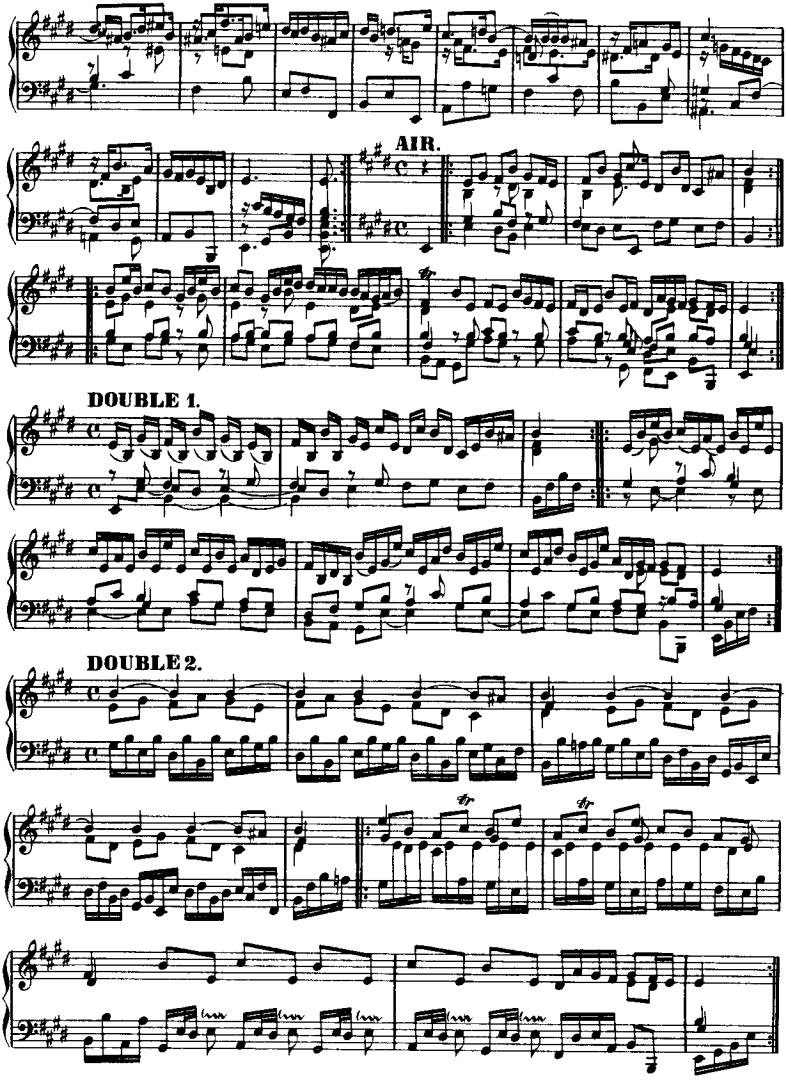
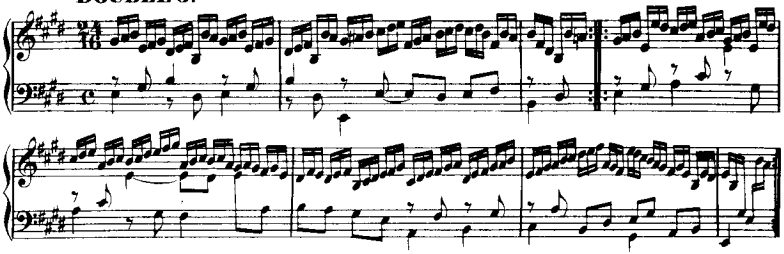

AIR.
DOUBLE 1.
DOUBLE 2.

DOUBLE 3.



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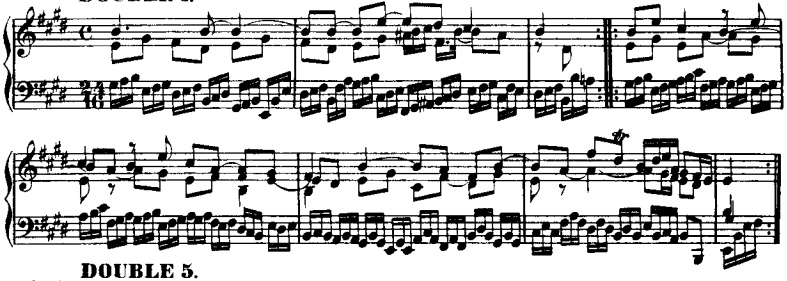

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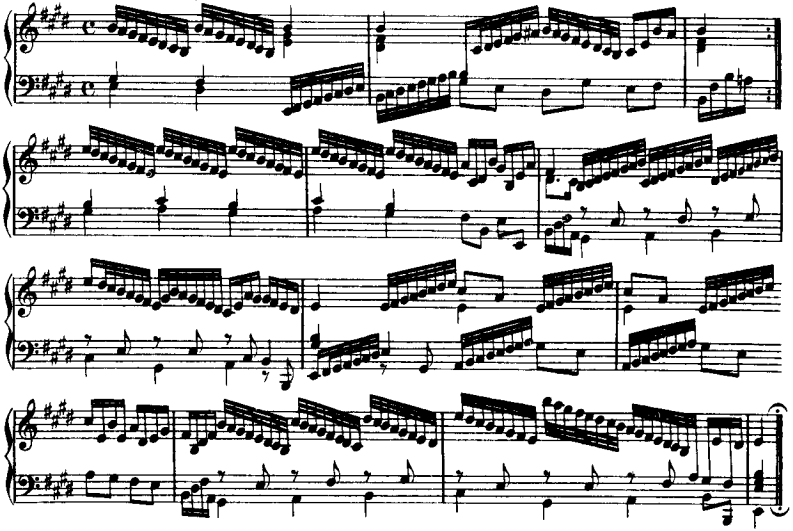
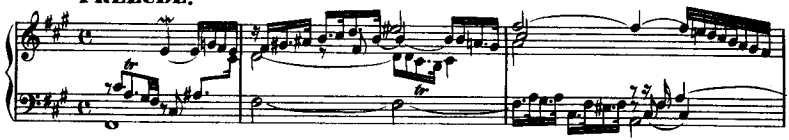
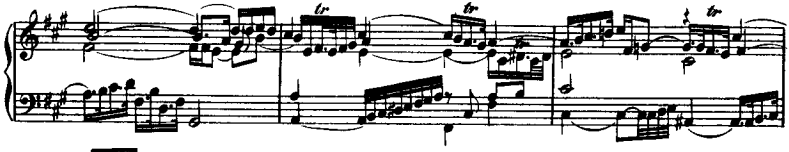
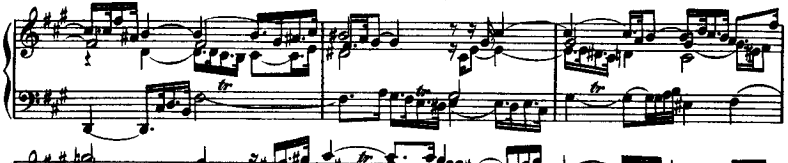


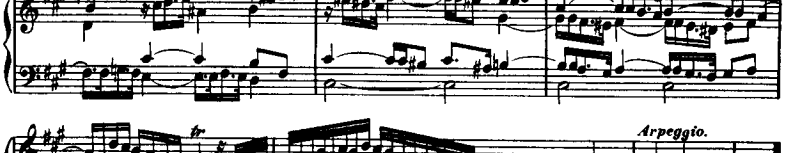
SUITE VI.

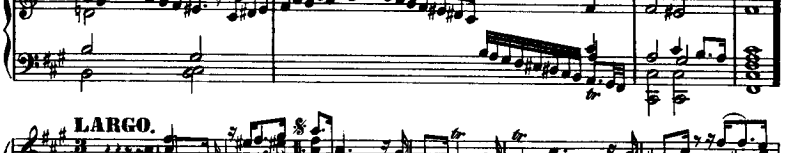
PRÉLUDE.











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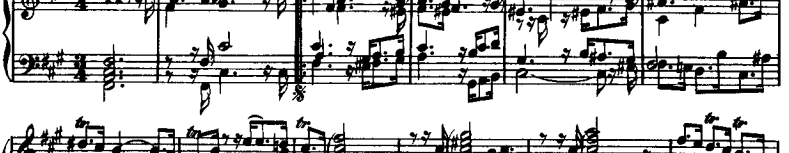
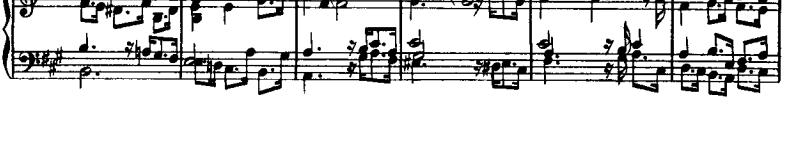
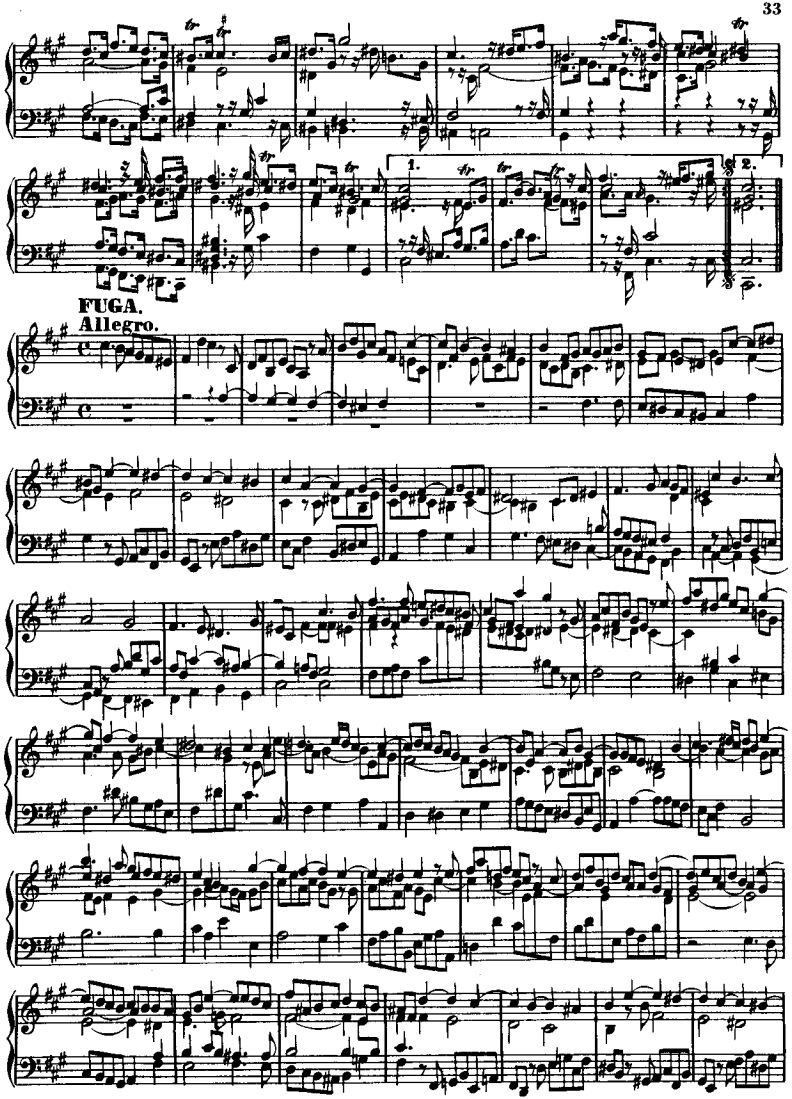
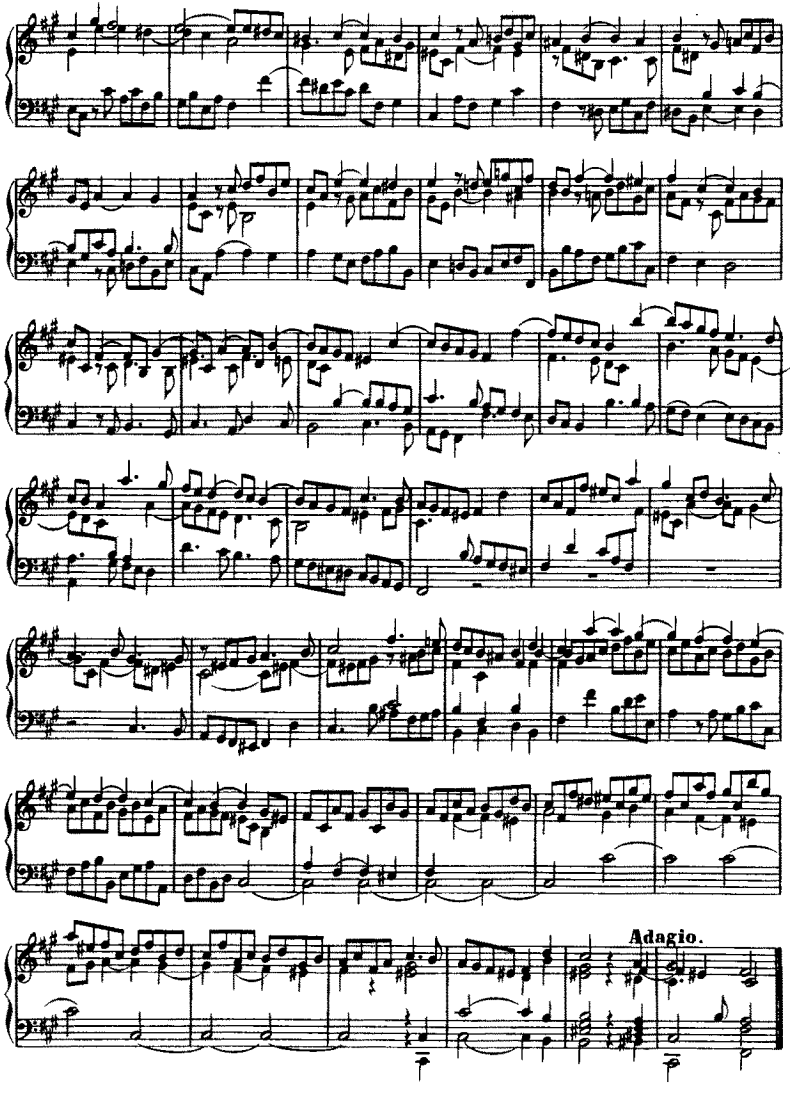


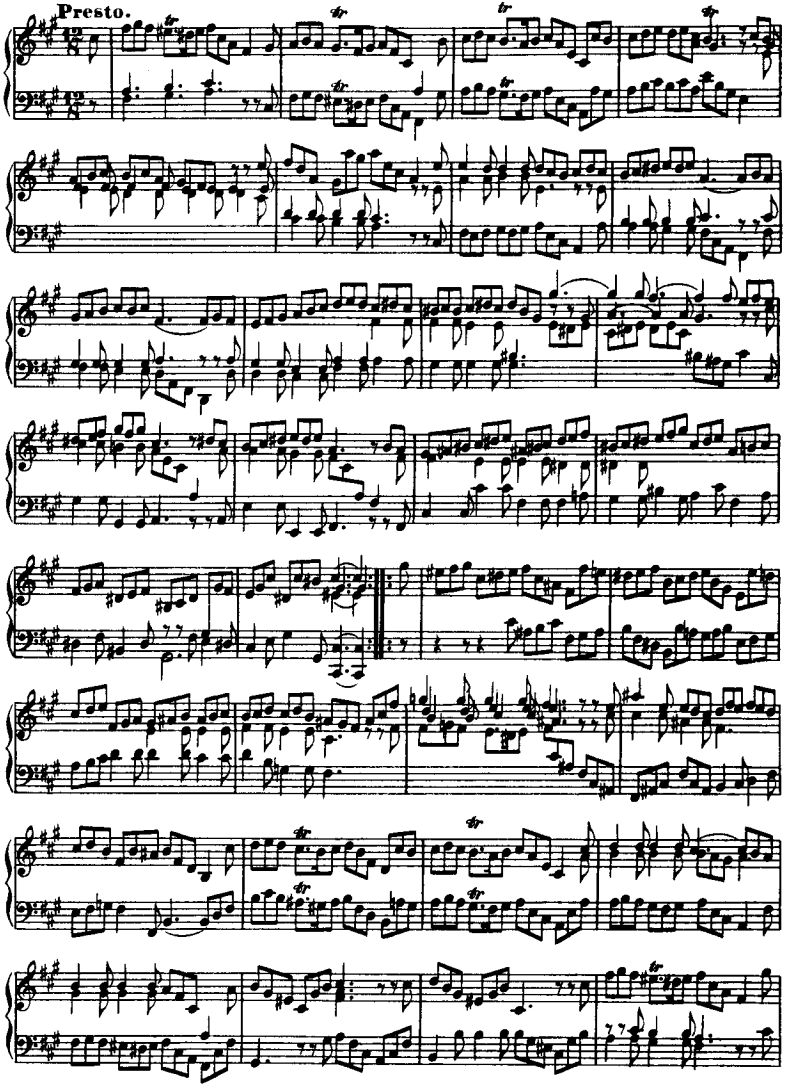


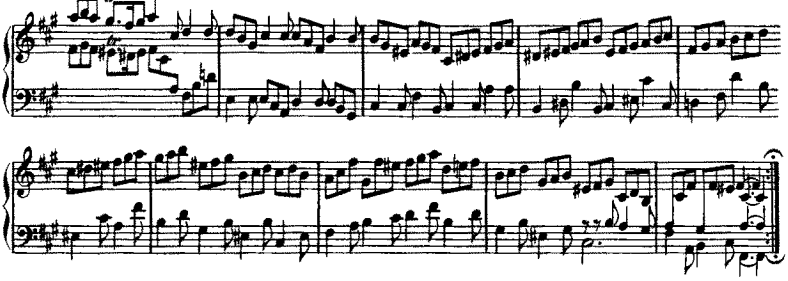

1.
2.
FUGA.
Allegro.


Adagio.

GIGUE.

Presto.

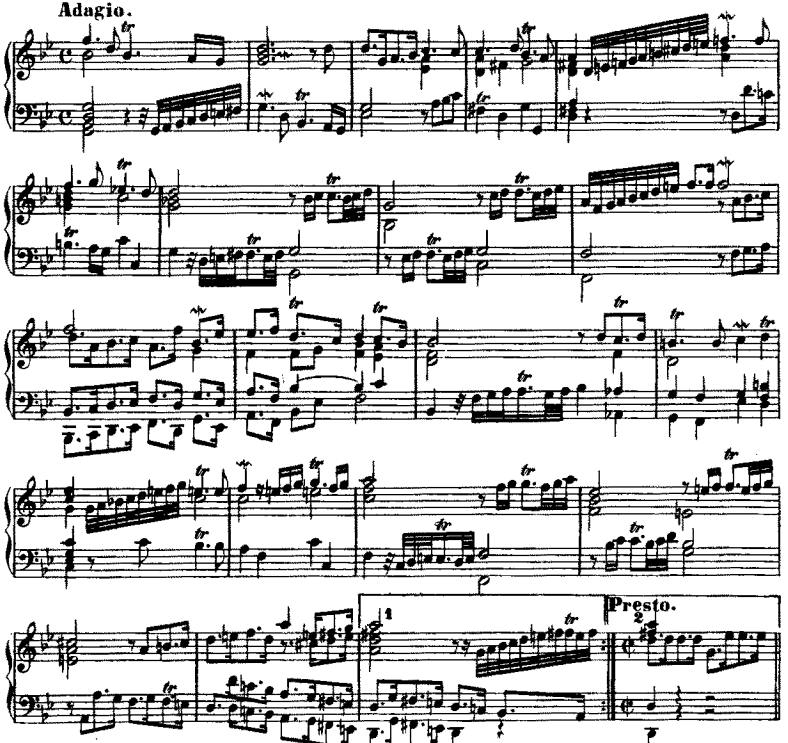


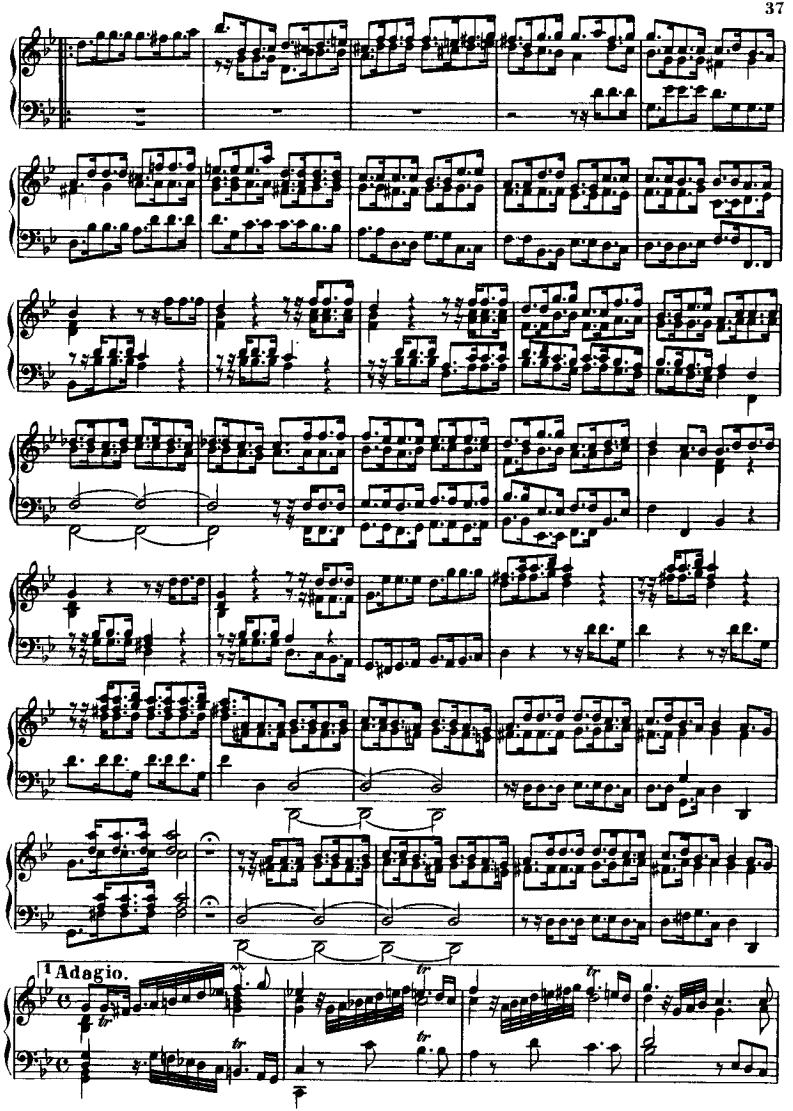


SUITE VII.

OUVERTURE.

Adagio.

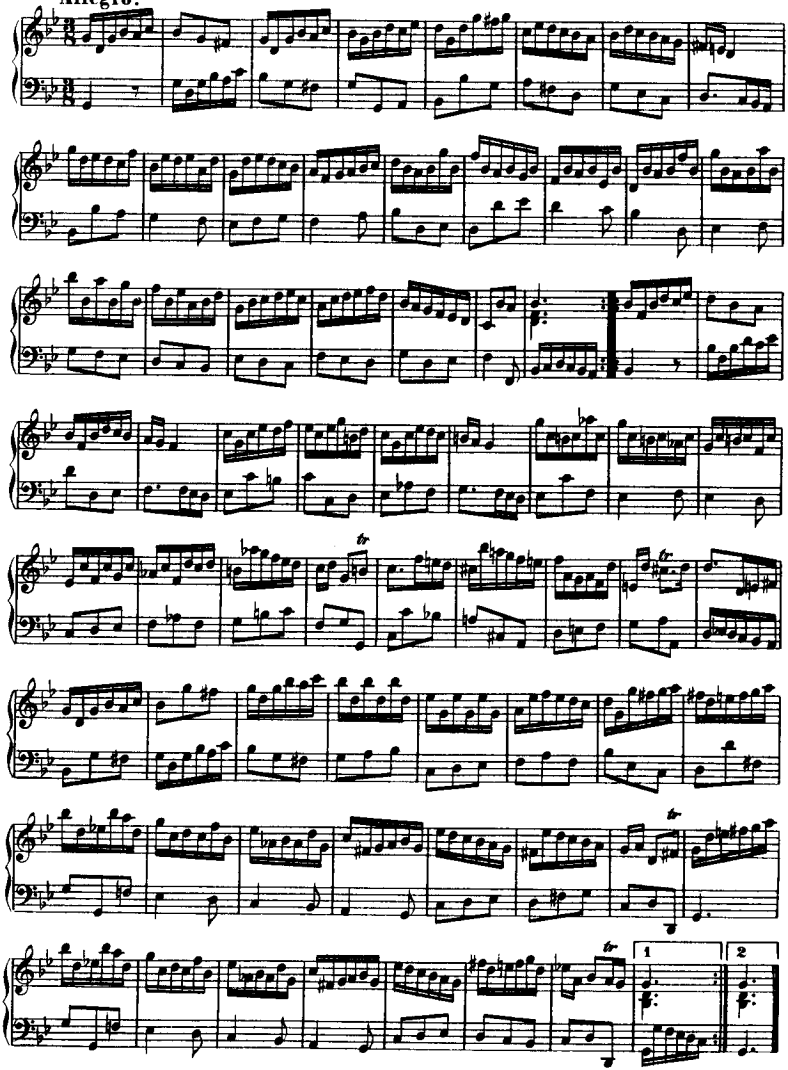



1 Adagio.

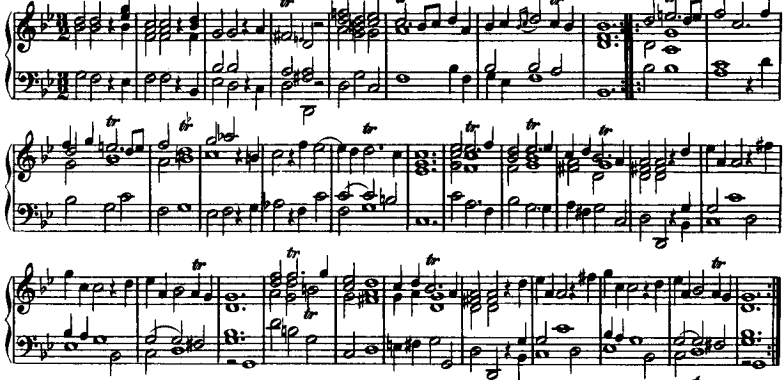
Presto.

Andante.

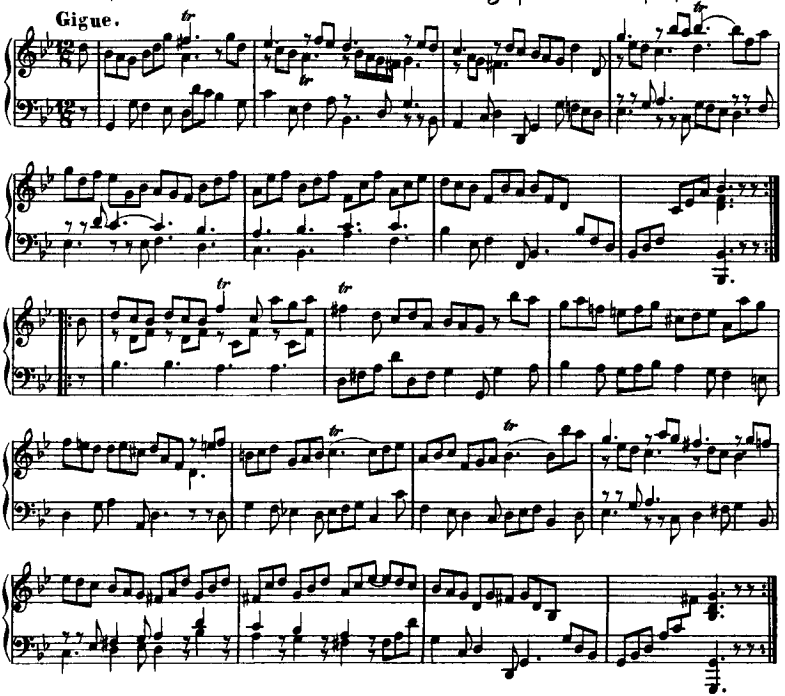
Allegro.



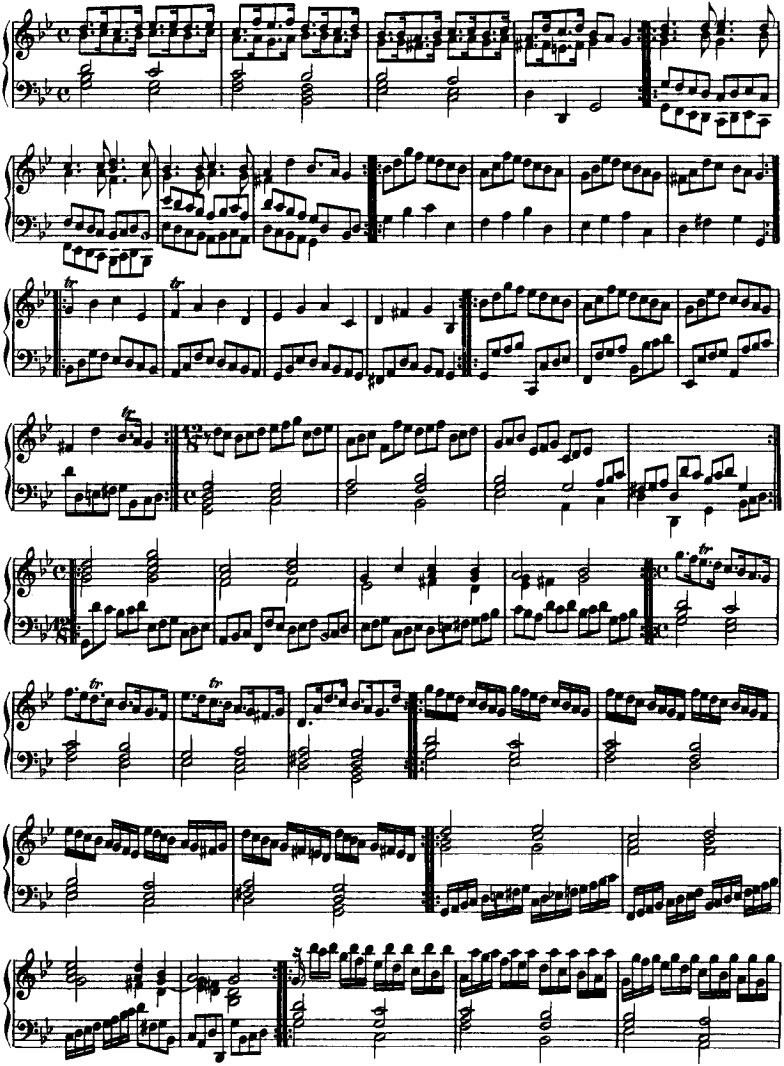
Sarabande.

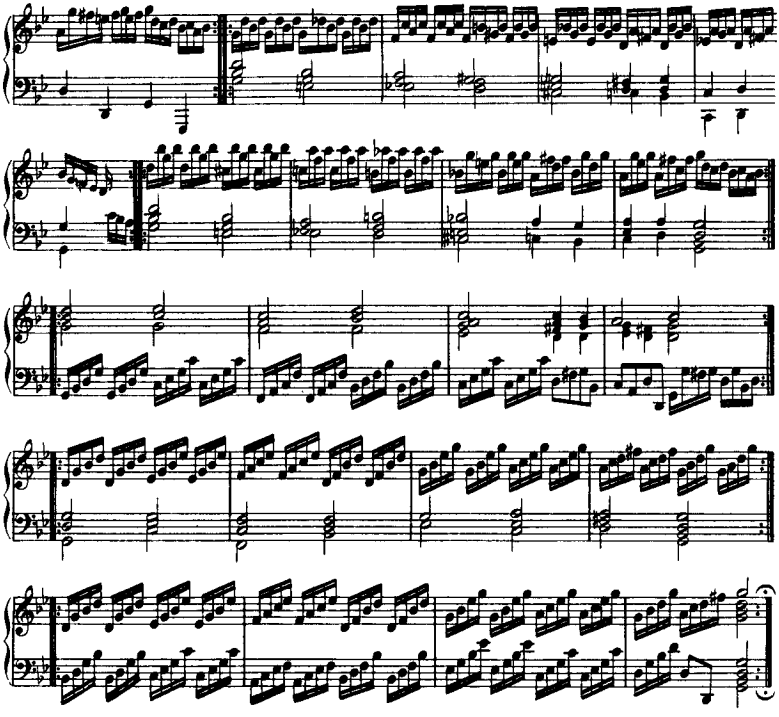


Gigue.



Passacaille.

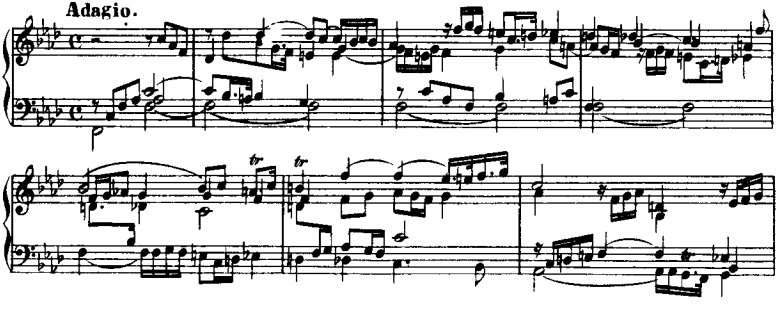


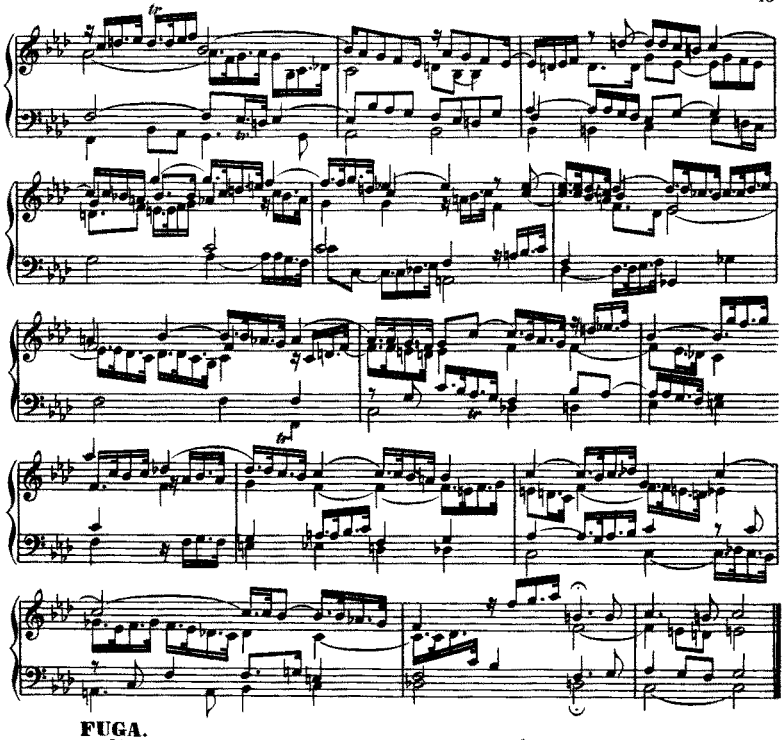


SUITE VIII.

PRELUDE.

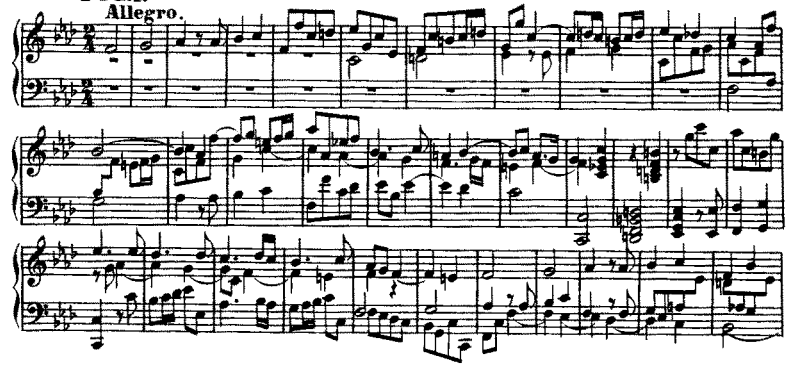
Adagio.

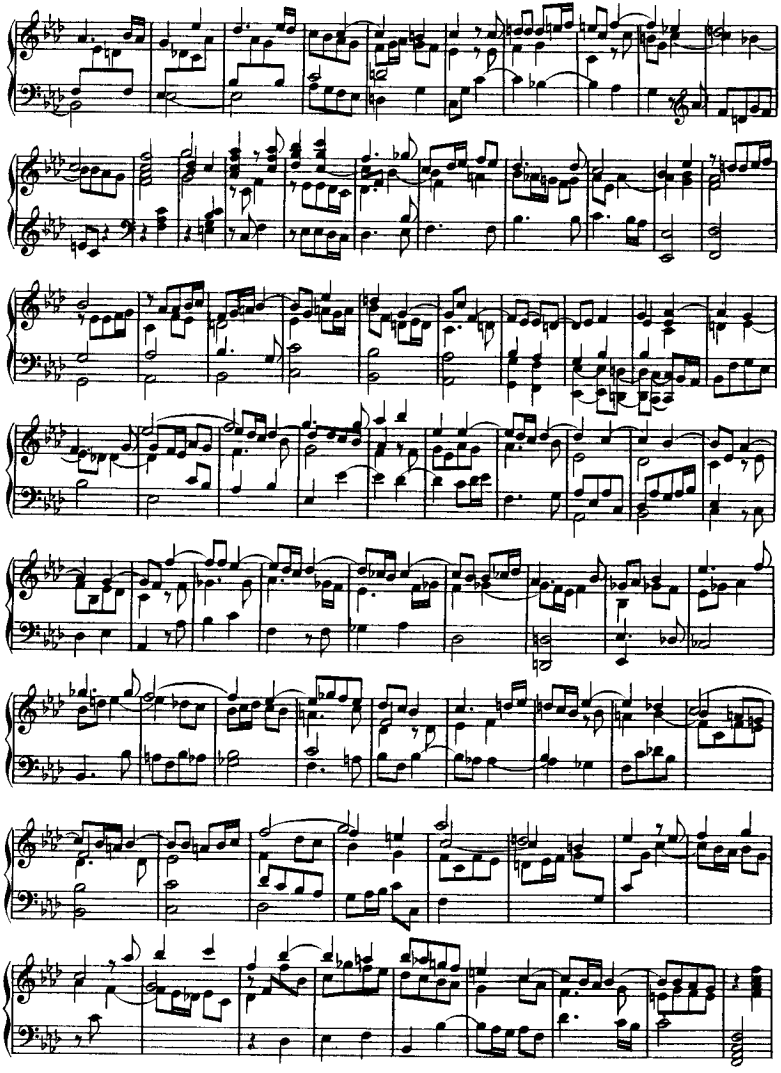


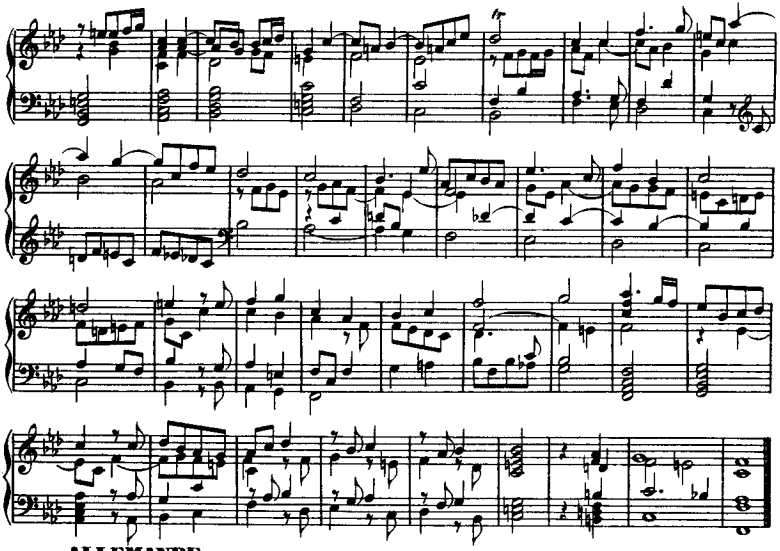


FUGA.

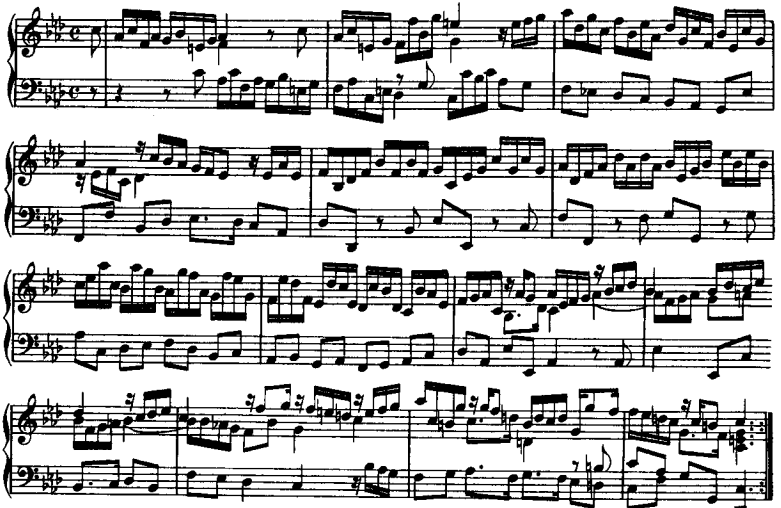
Allegro.

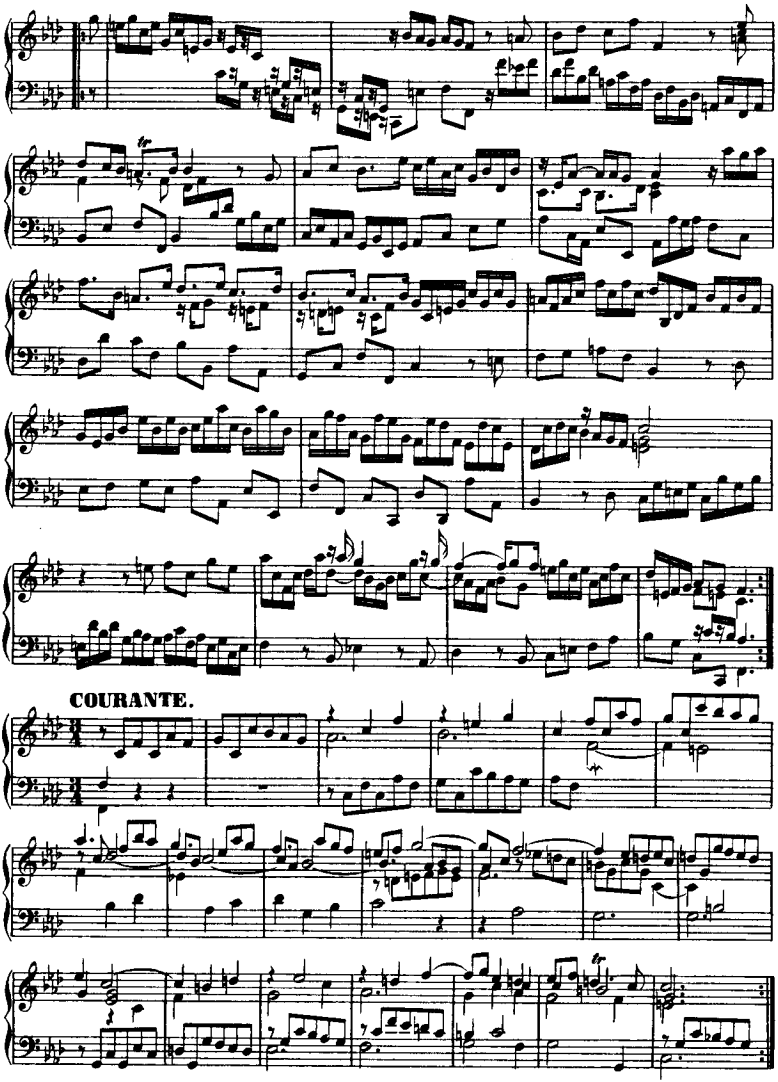






ALLEMANDE.

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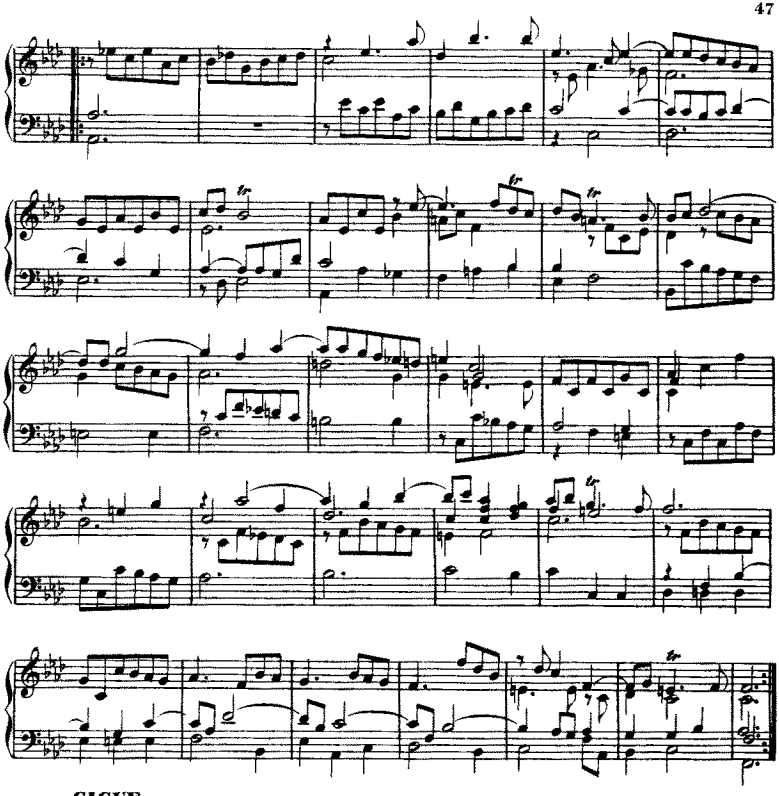

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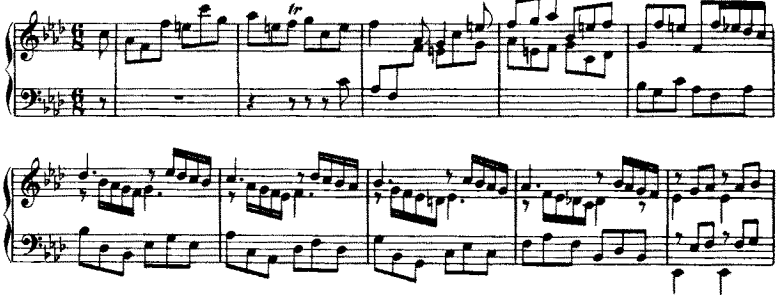
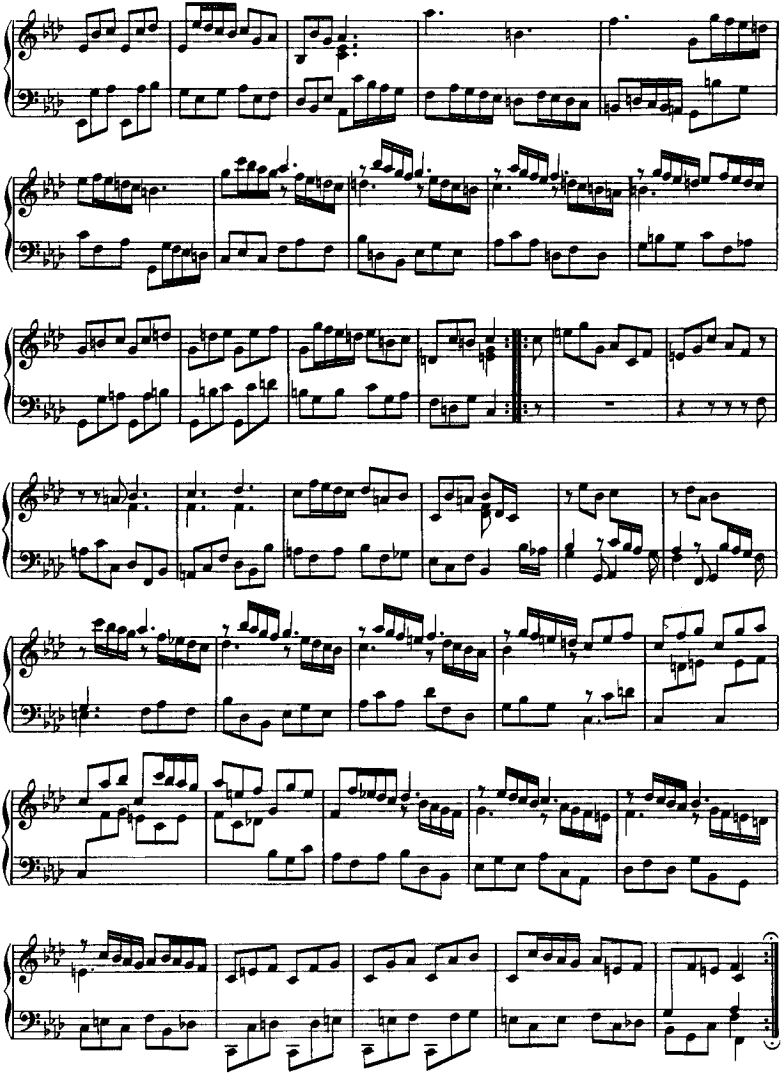
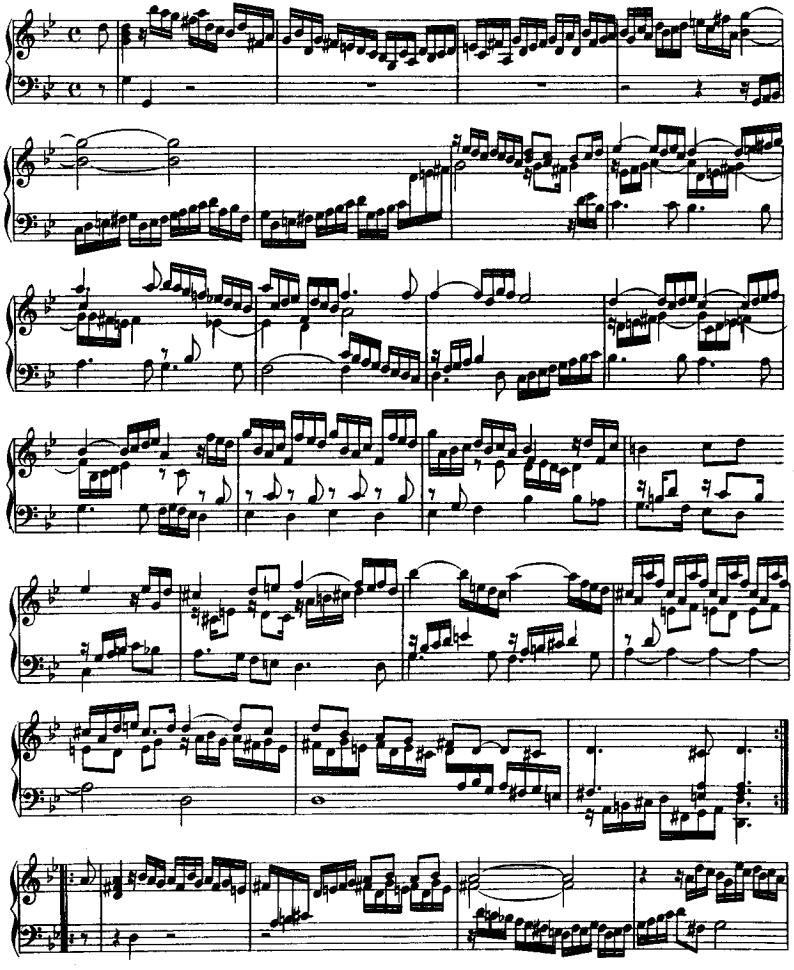
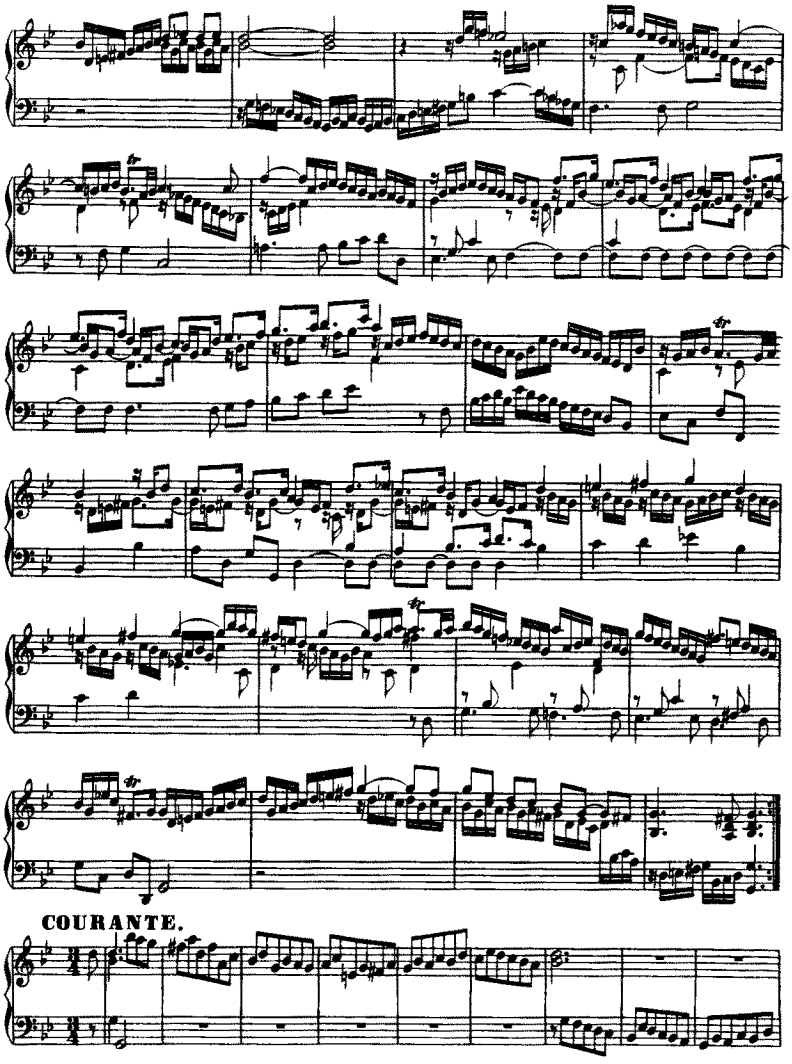




SUITE IX.

ALLEMANDE.

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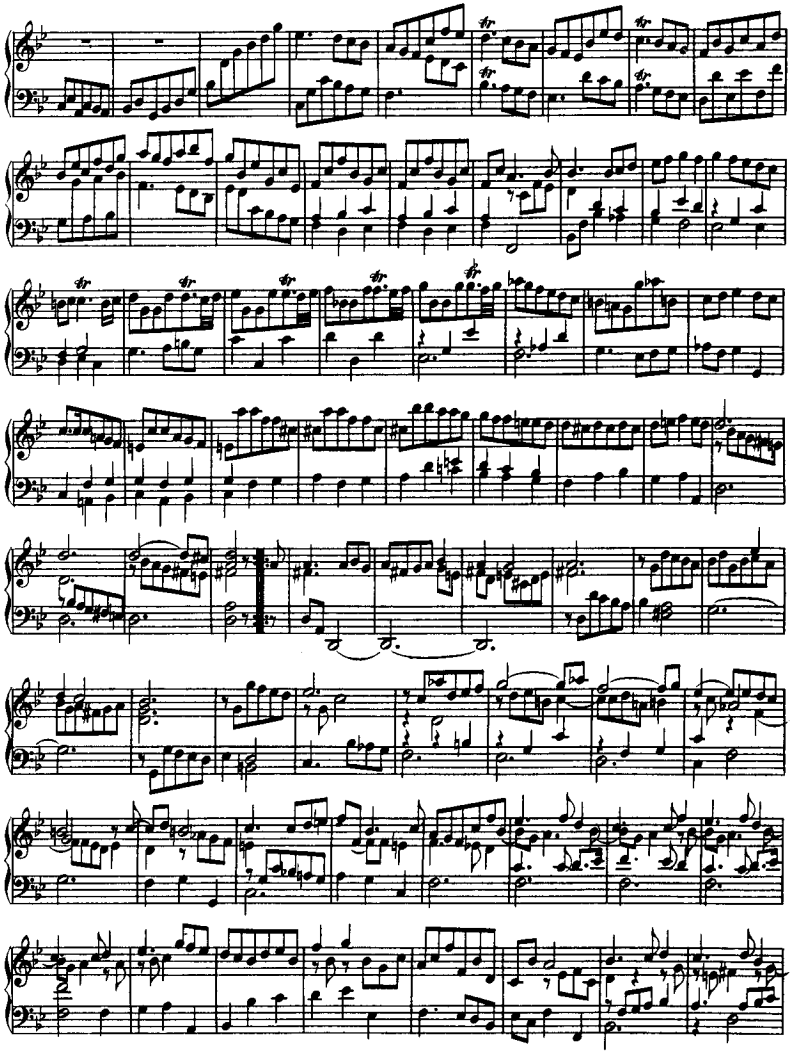

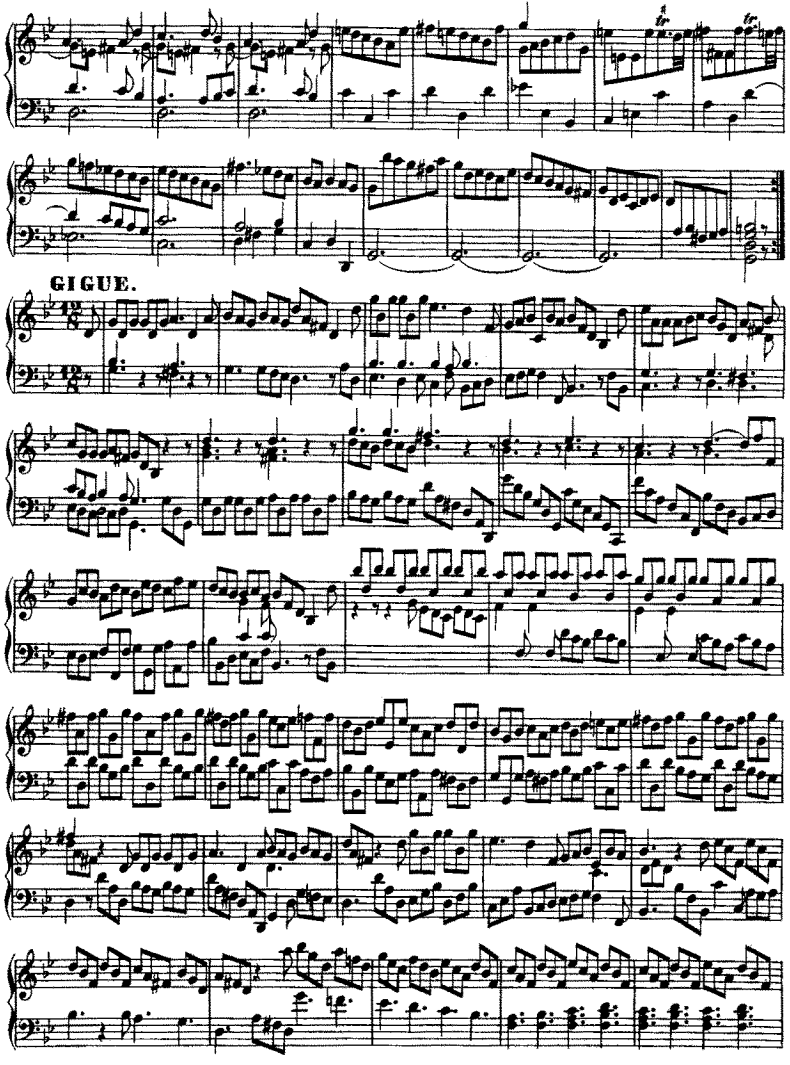
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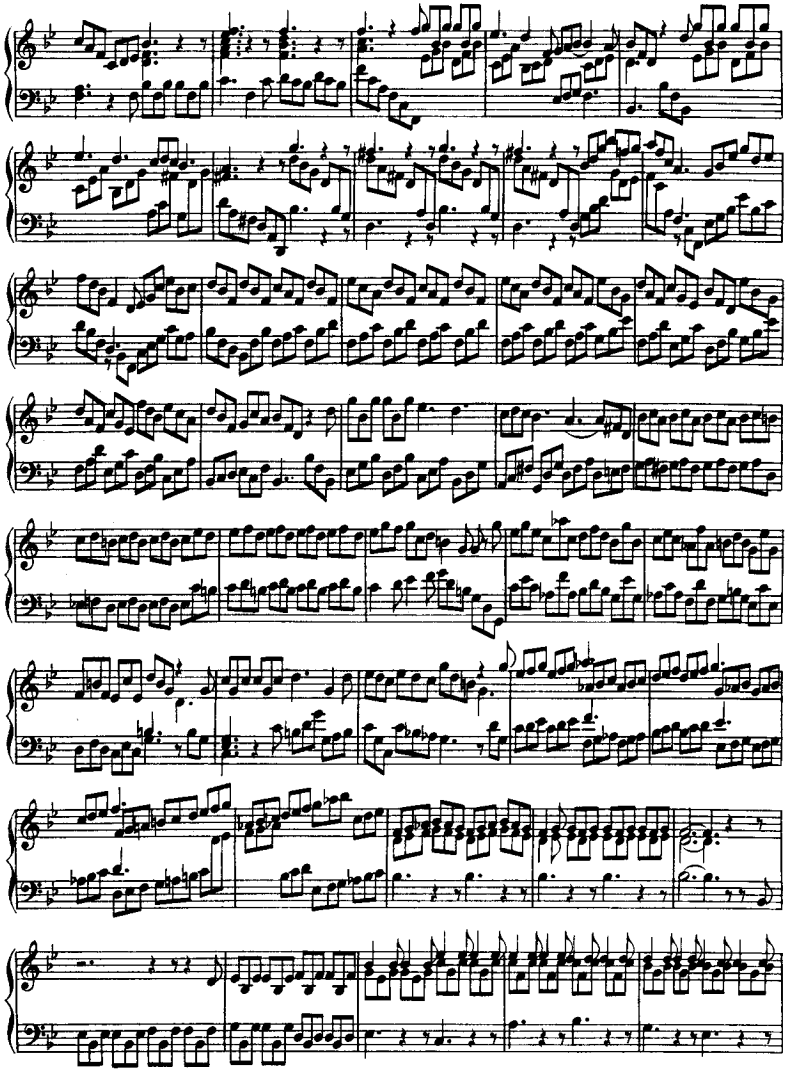
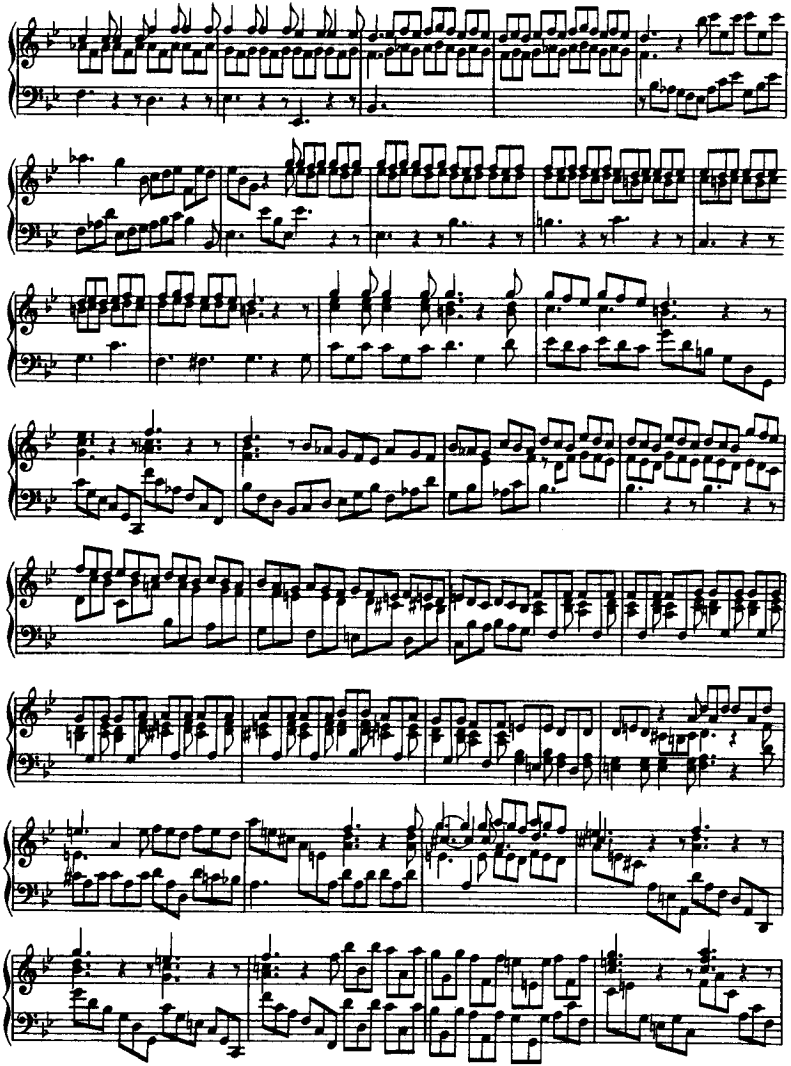
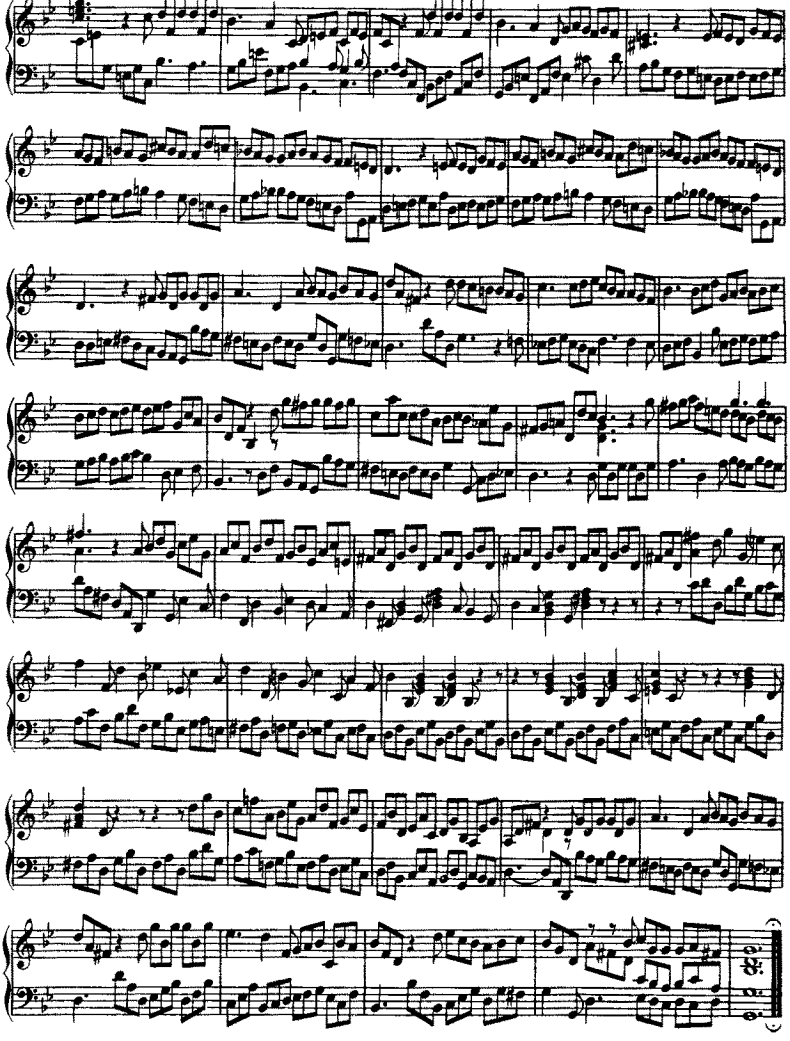
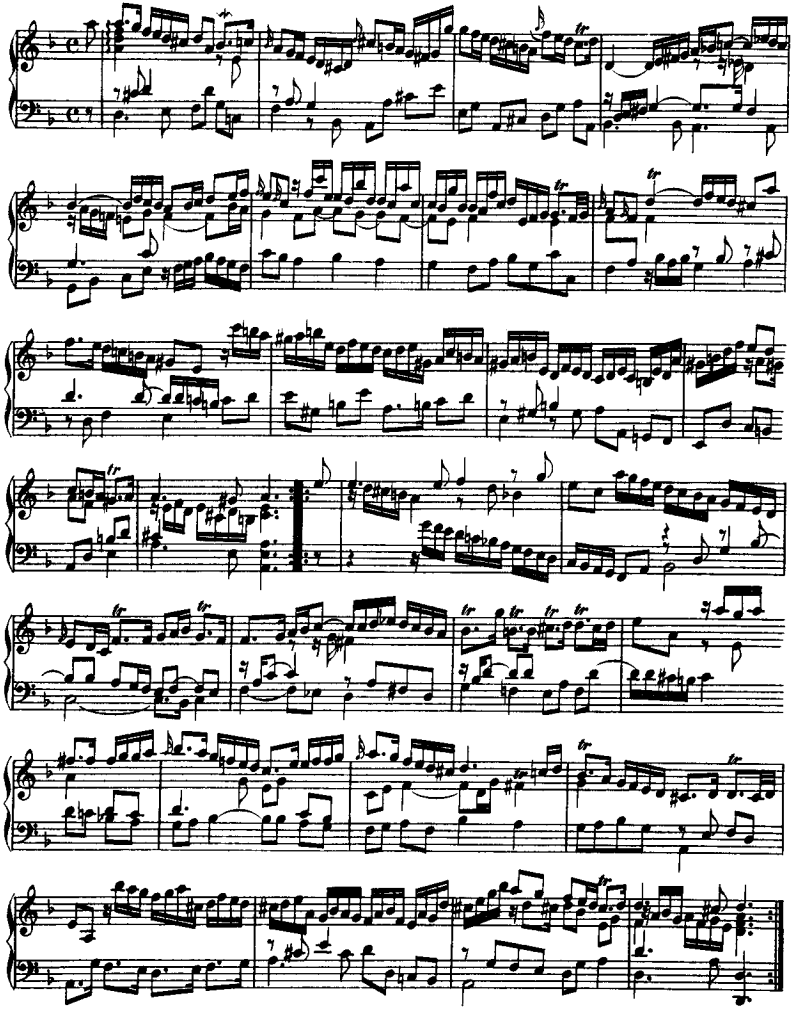




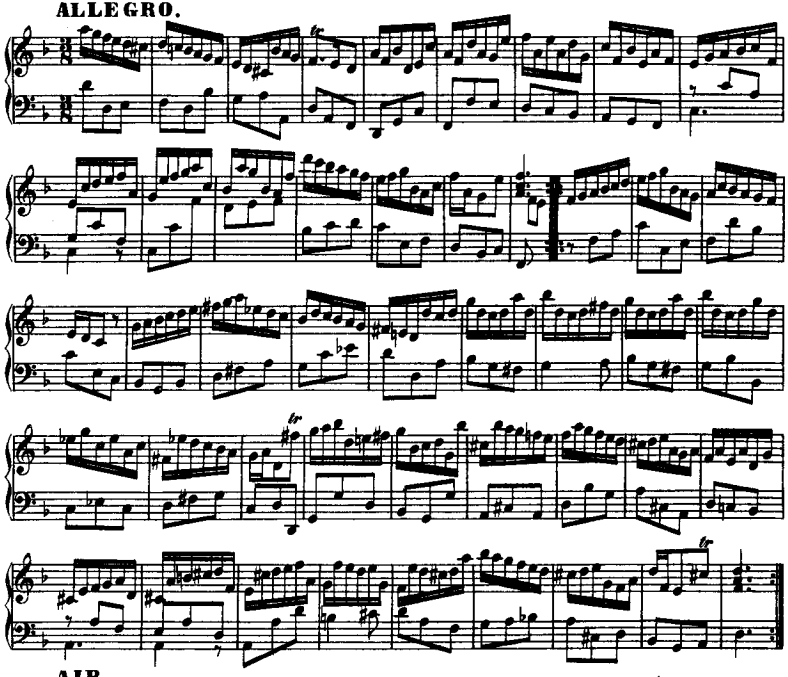


SUITE X.

ALLEMANDE.

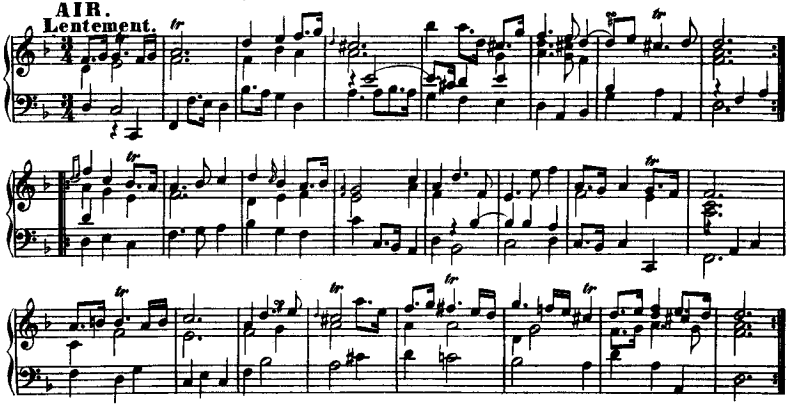


ALLEGRO.

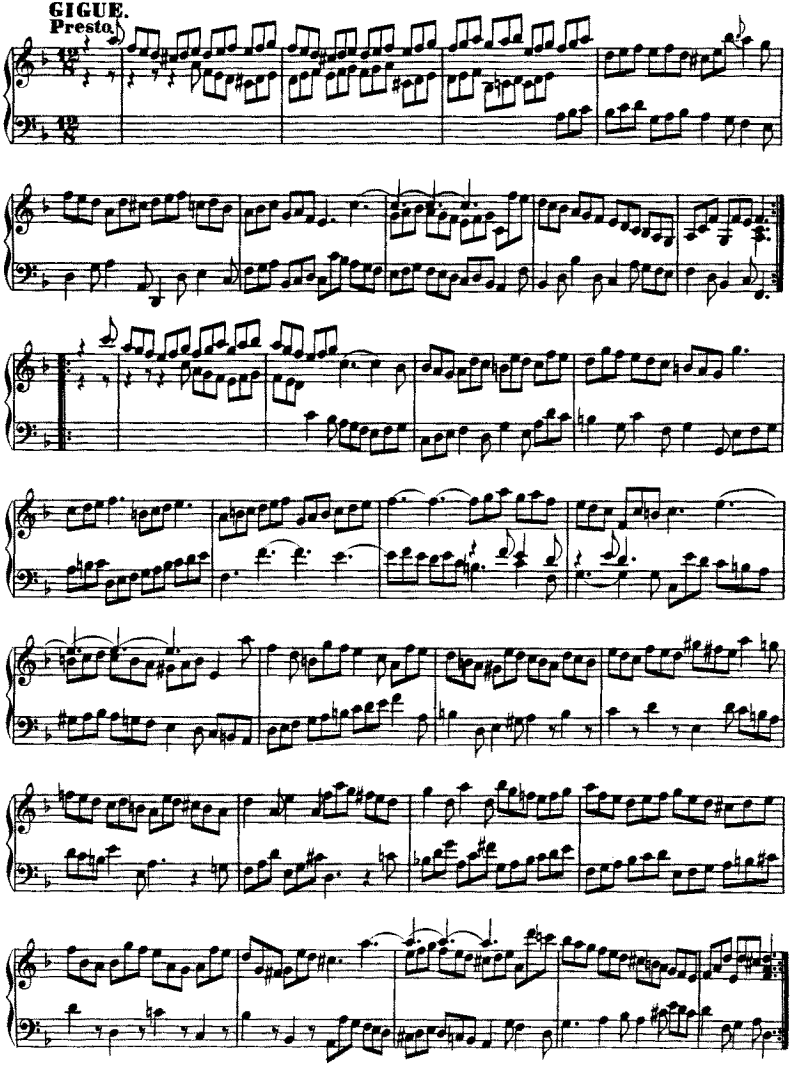


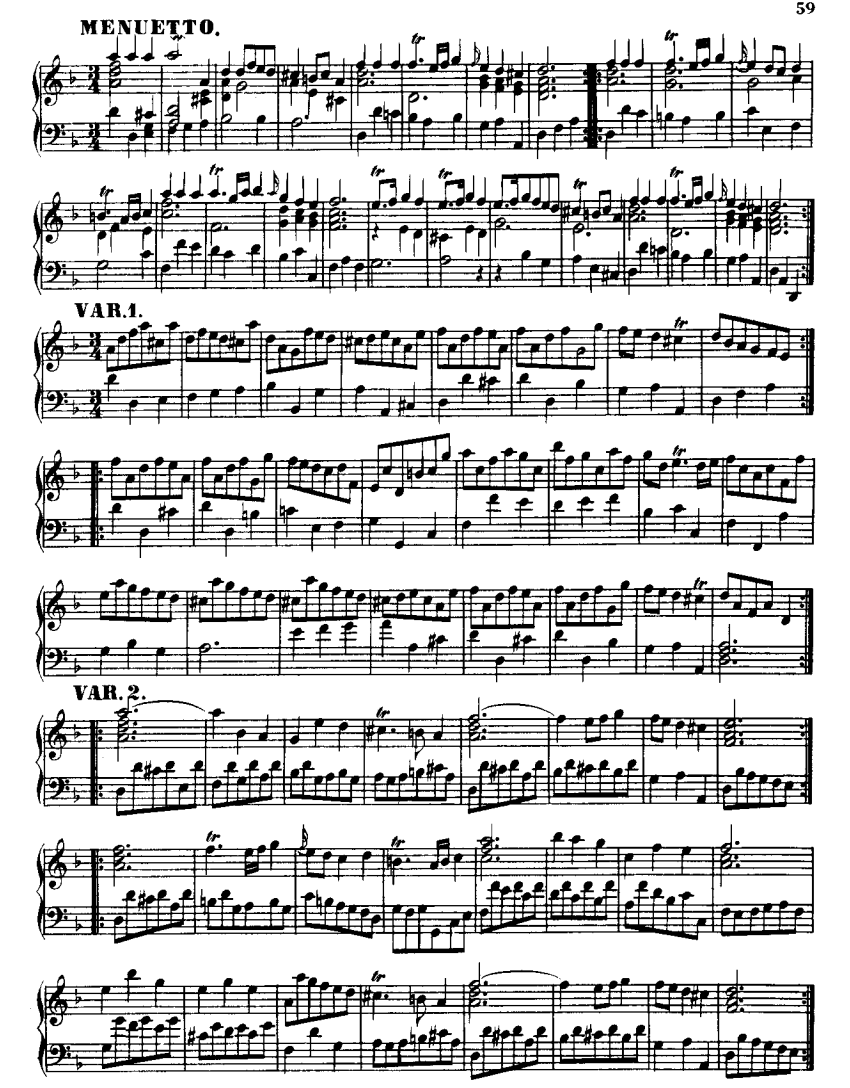
AIR.

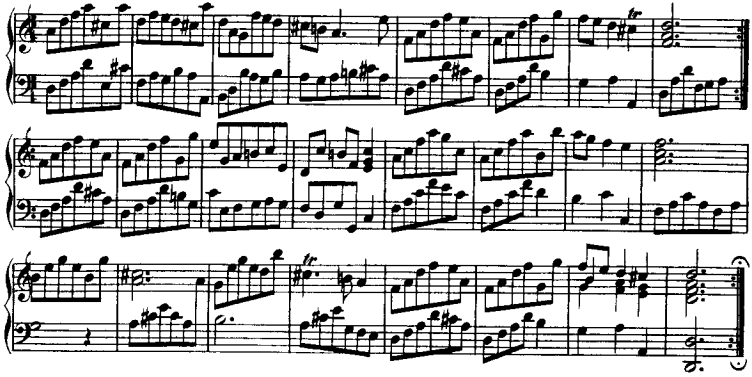
Lentement.



GIGUE.
Presto.

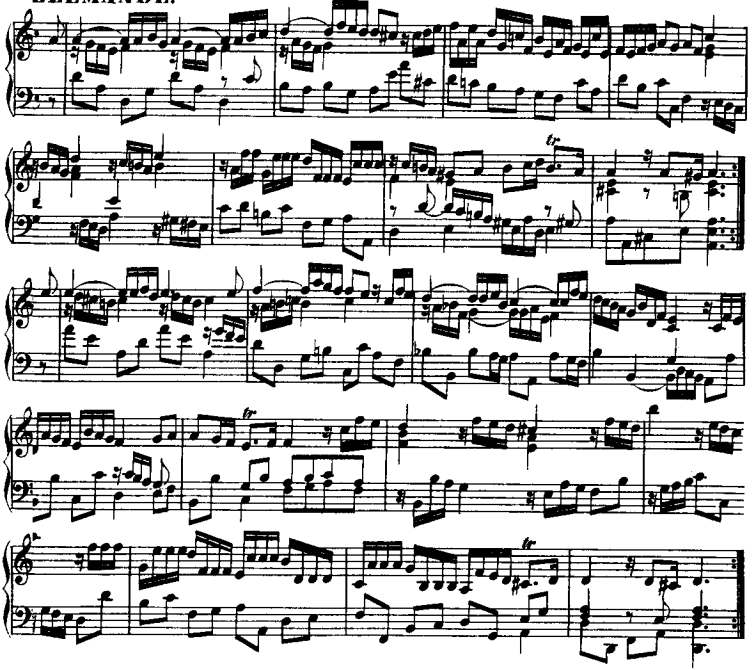



MENUETTO.
VAR. 1.
VAR. 2.

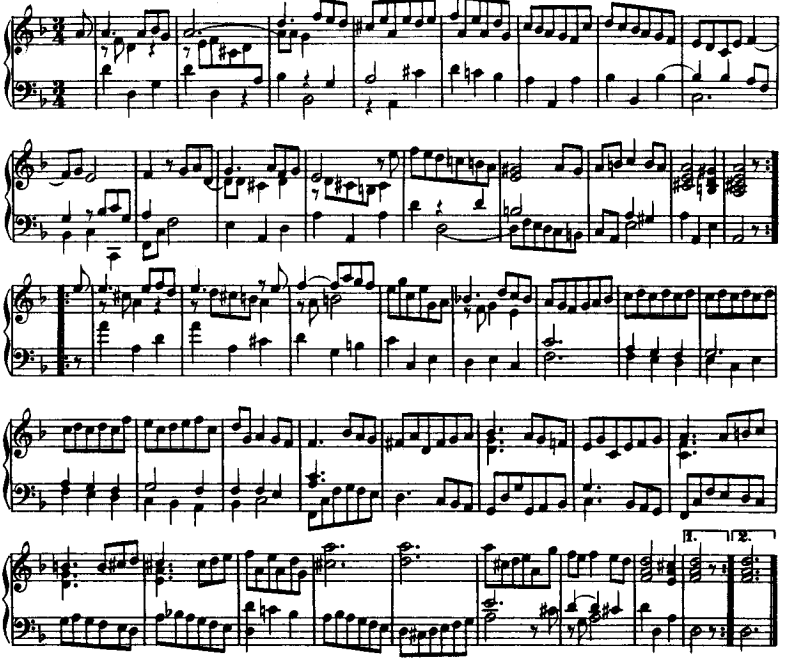


SUITE XI.

LLEMANDE.



COURANTE.



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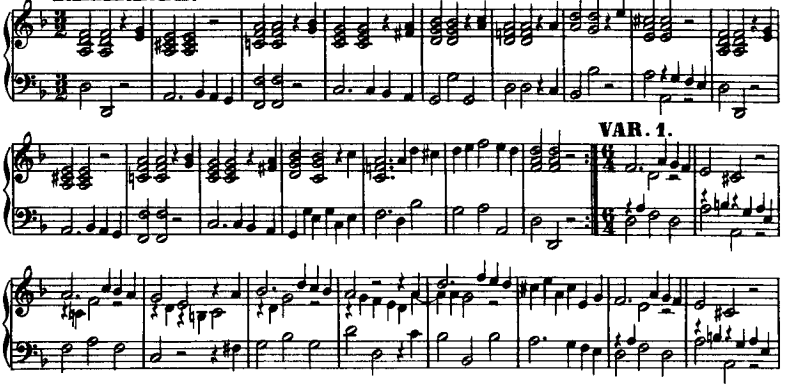
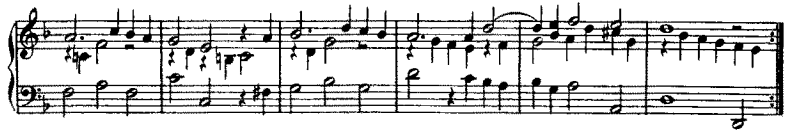
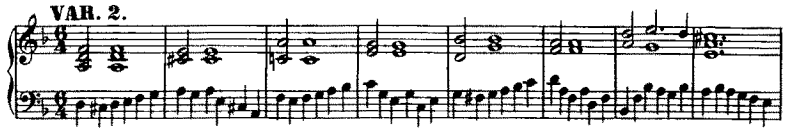
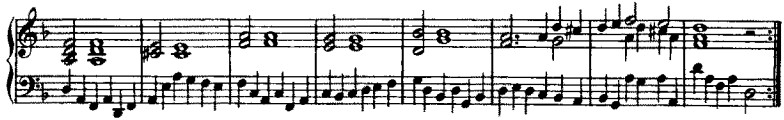




VAR. 2.





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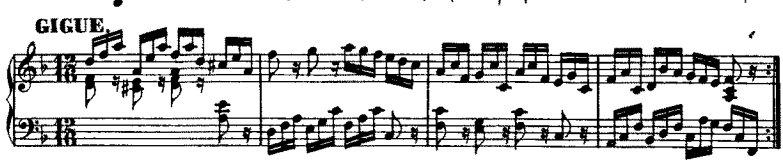
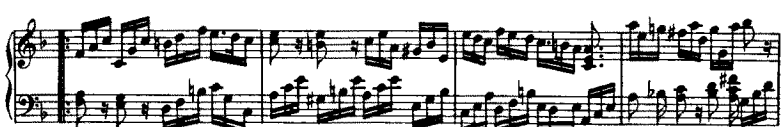
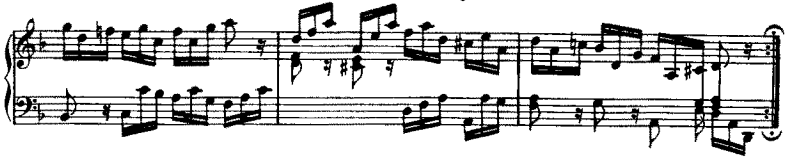
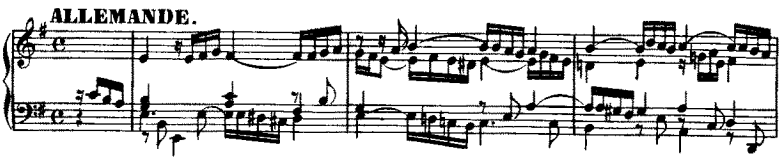


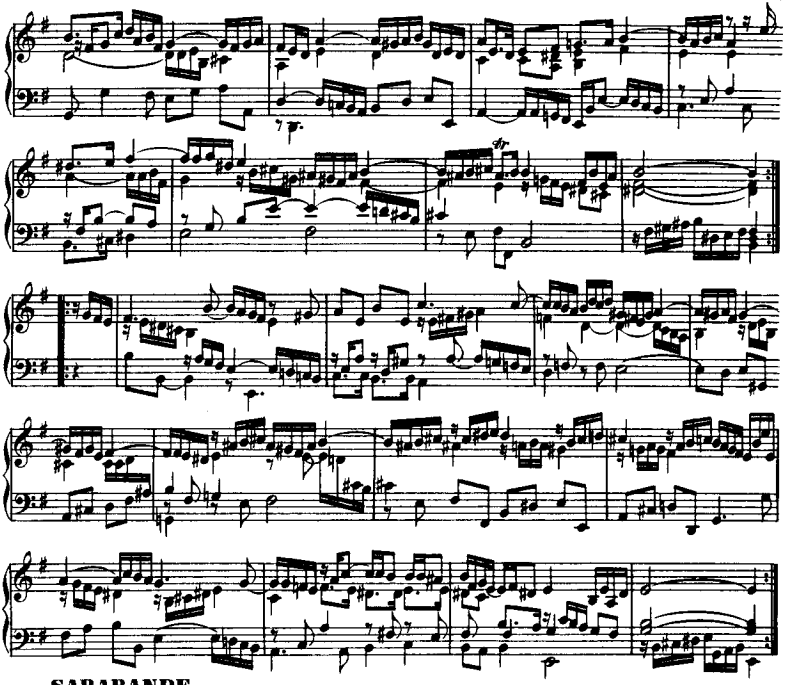




SUITE XII.

ALLEMANDE.





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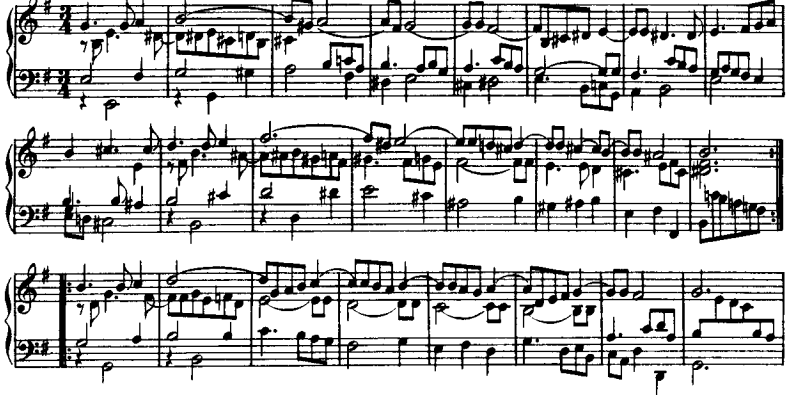

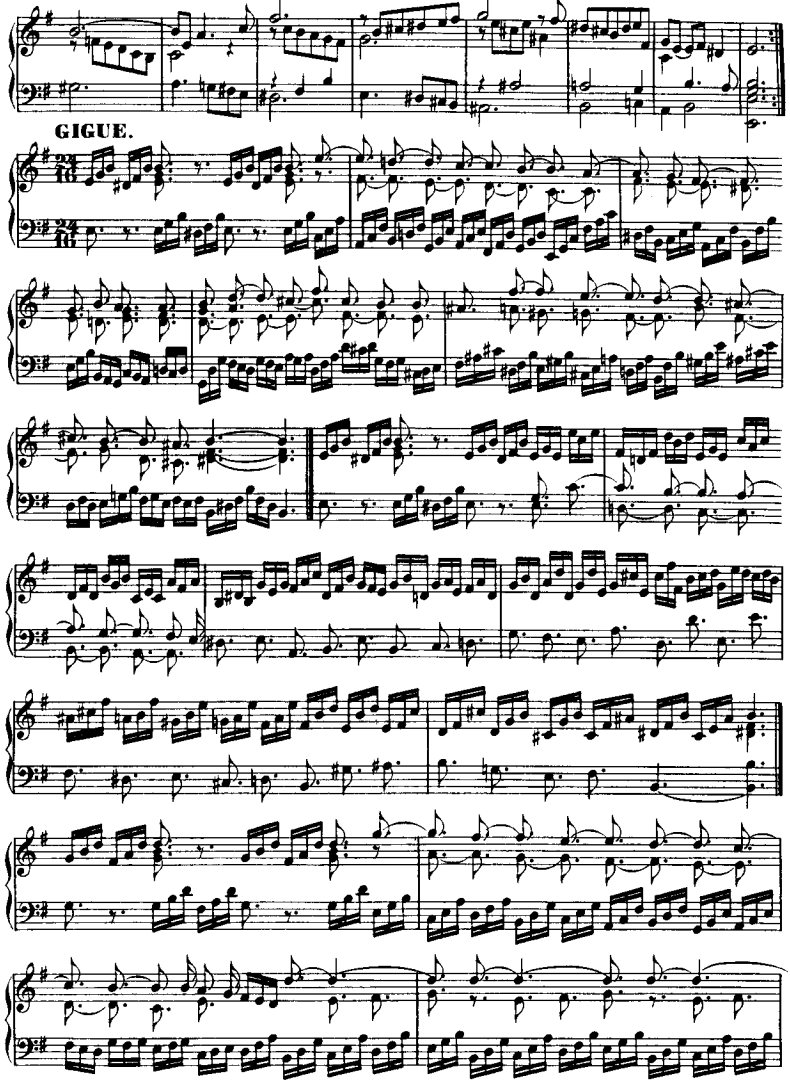
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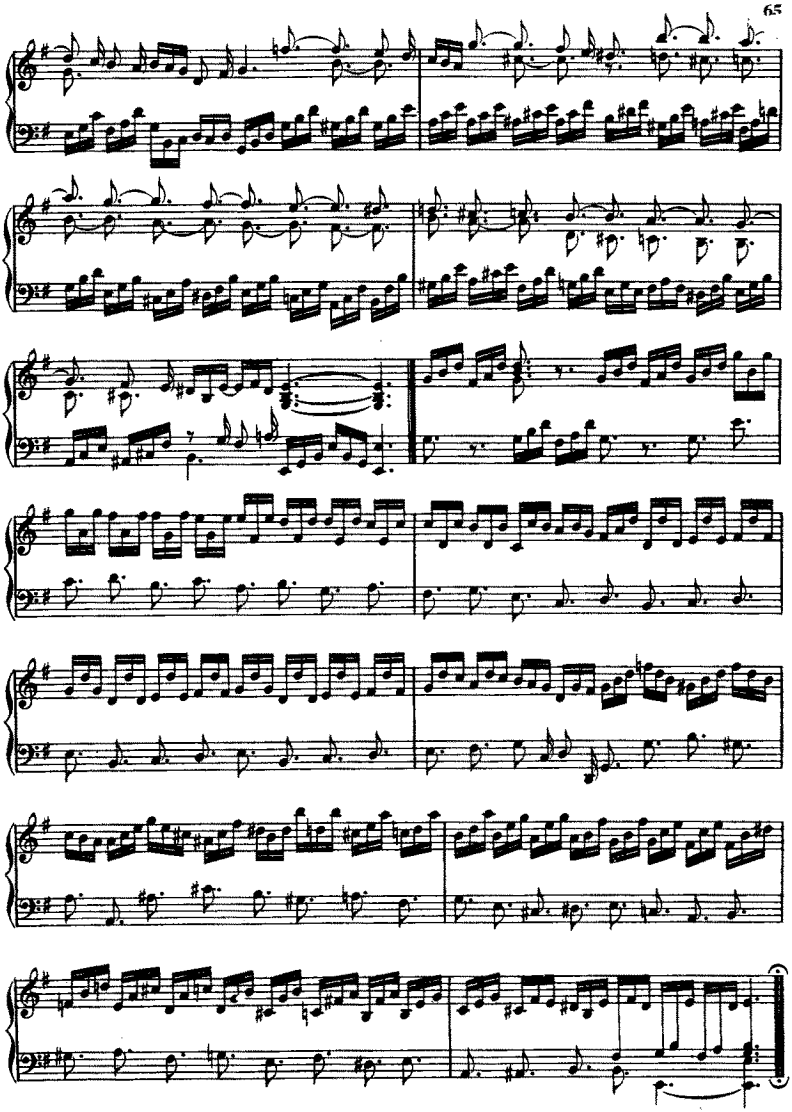
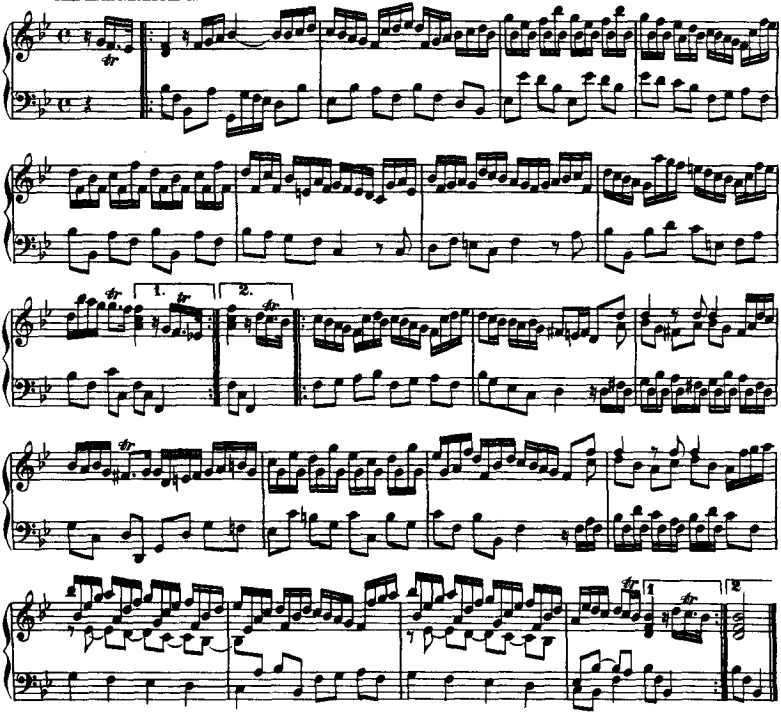


SUITE XIII.

ALLEMANDE.



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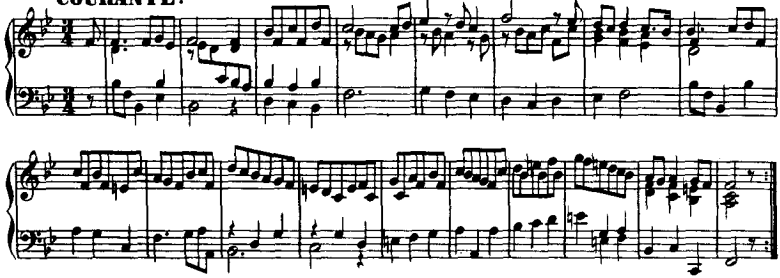

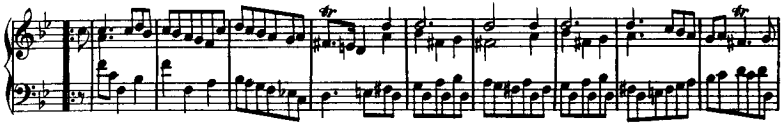

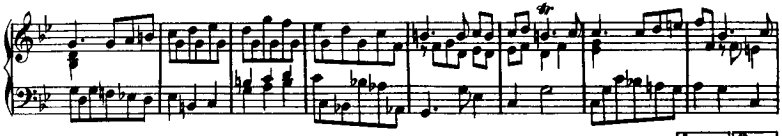

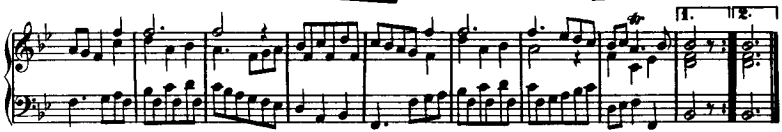

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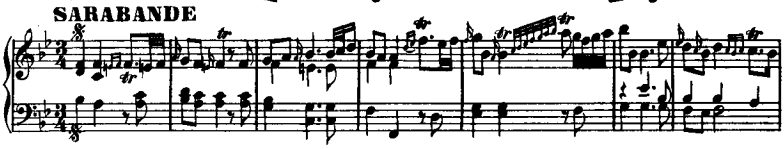

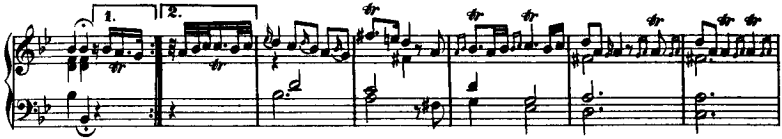

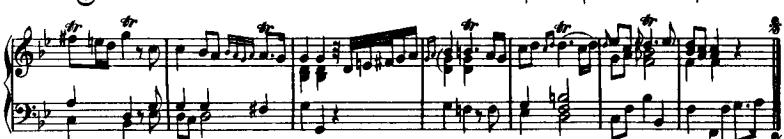

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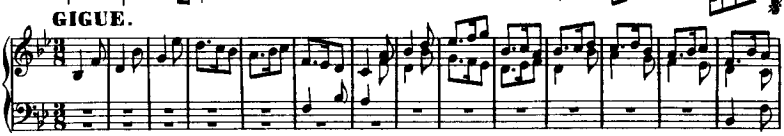
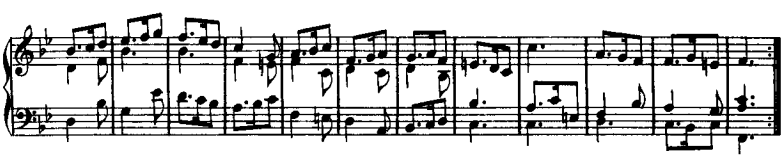
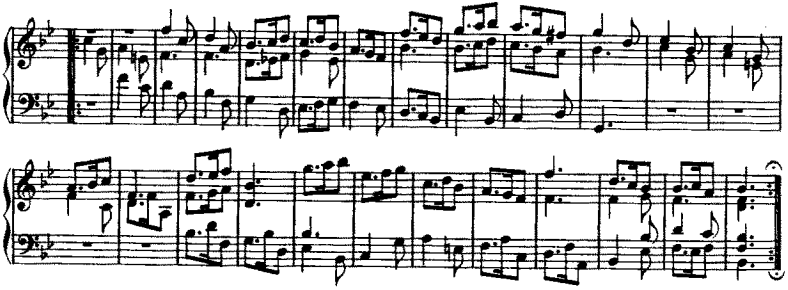
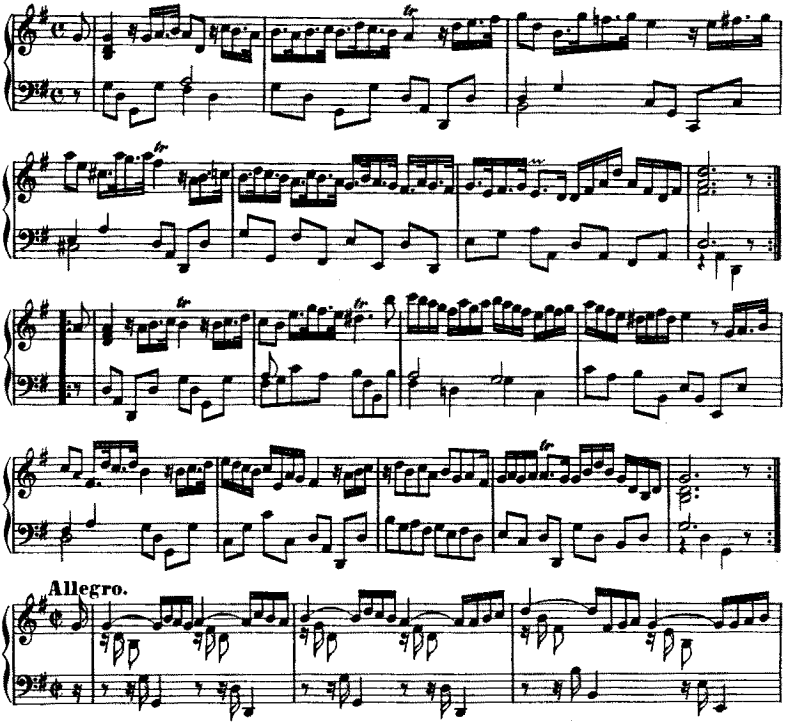


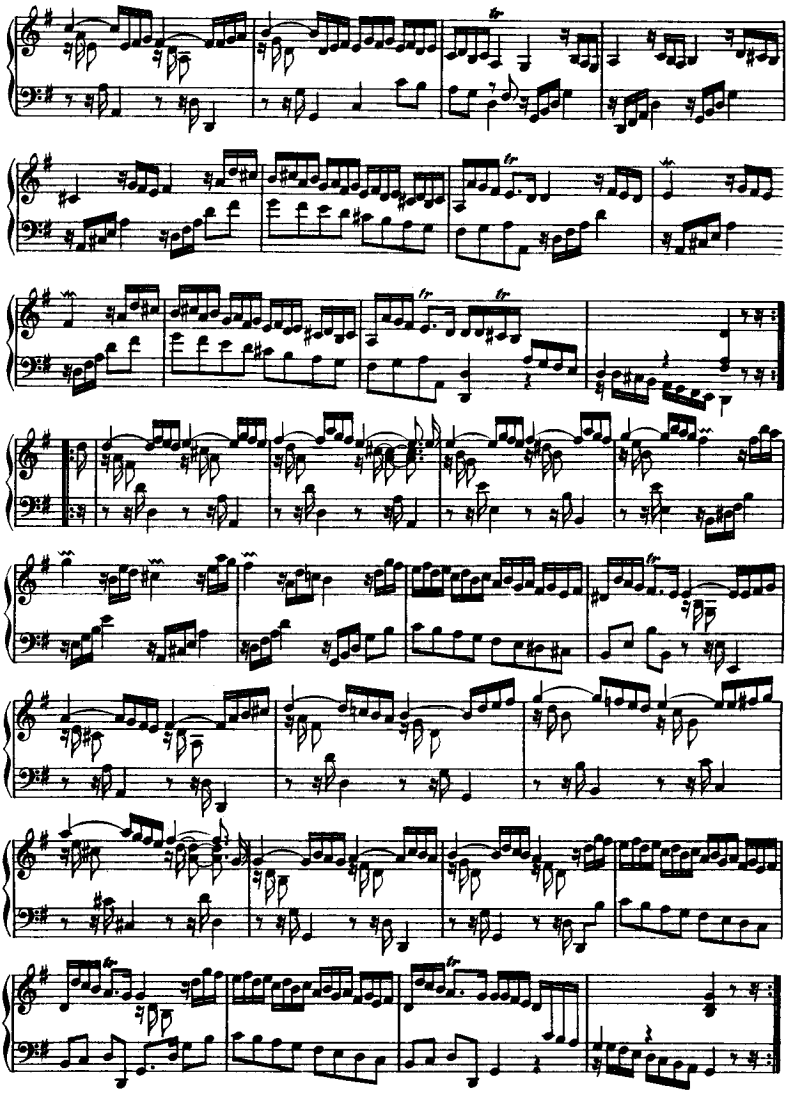




SUITE XIV.

ALLEMANDE.





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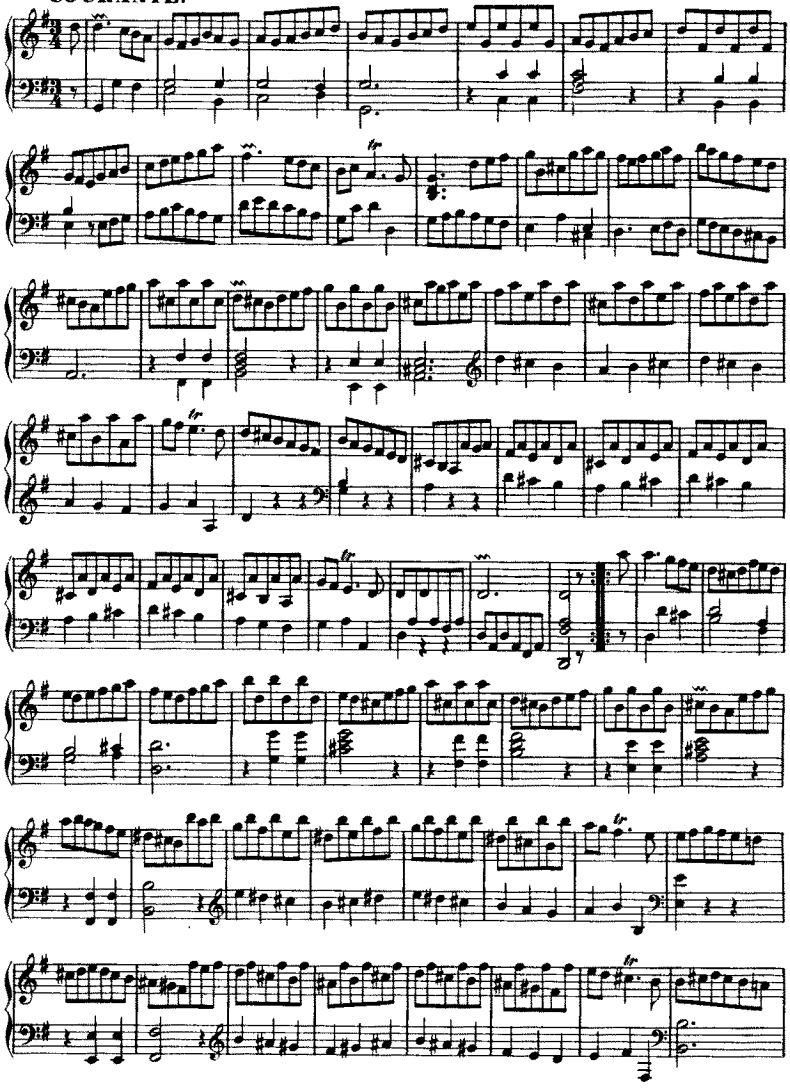

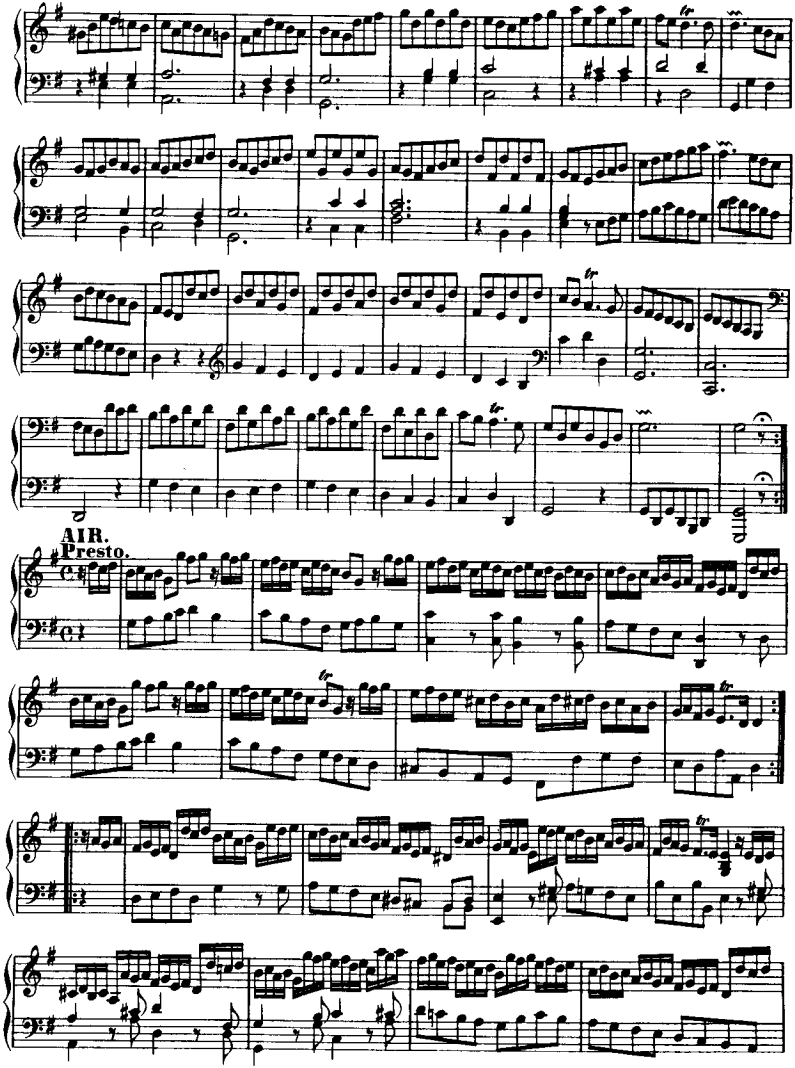
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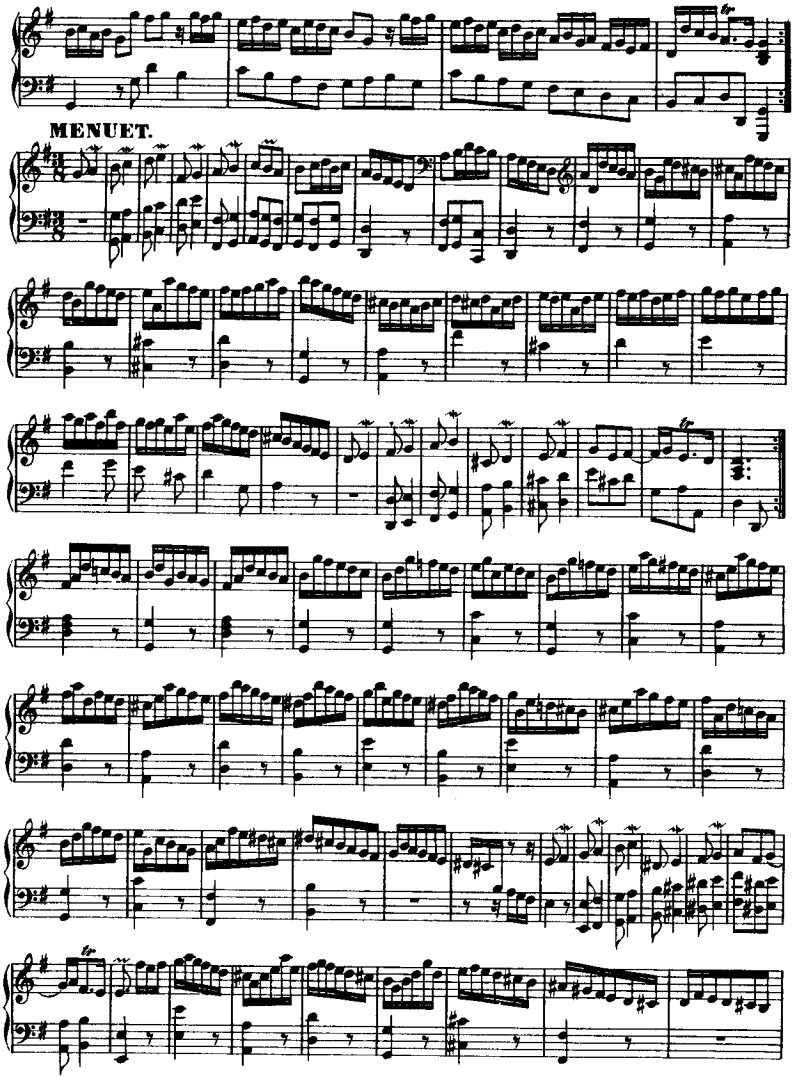
Presto.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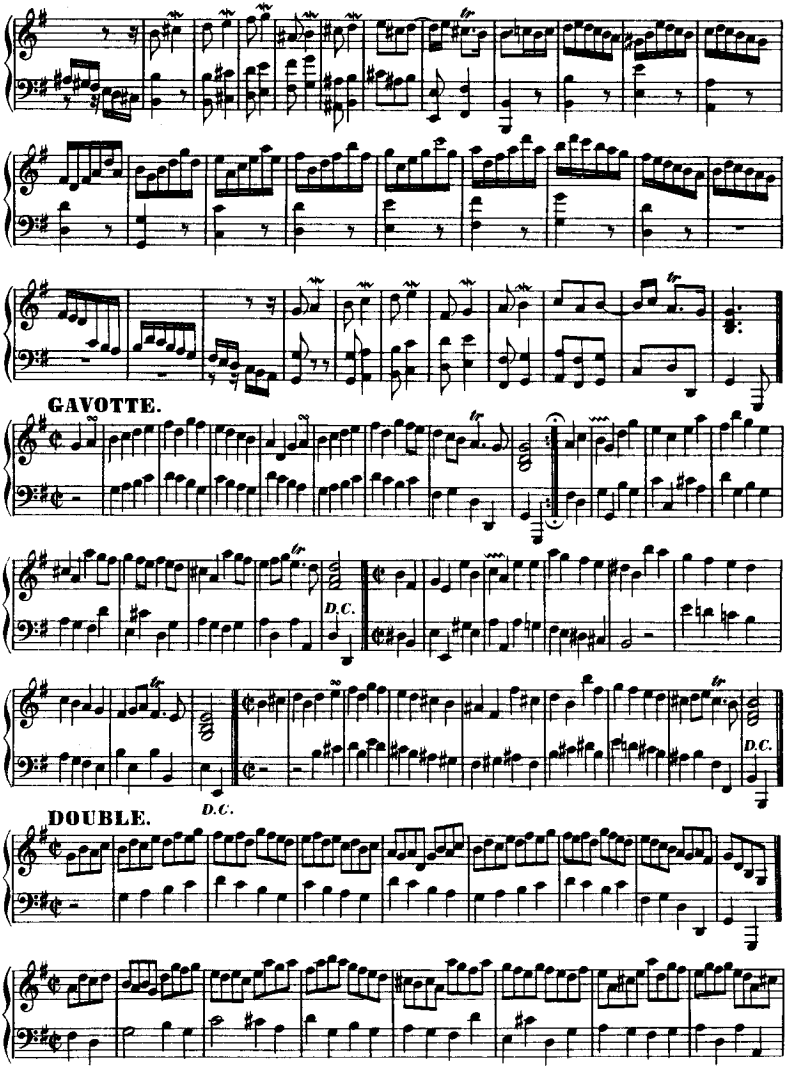
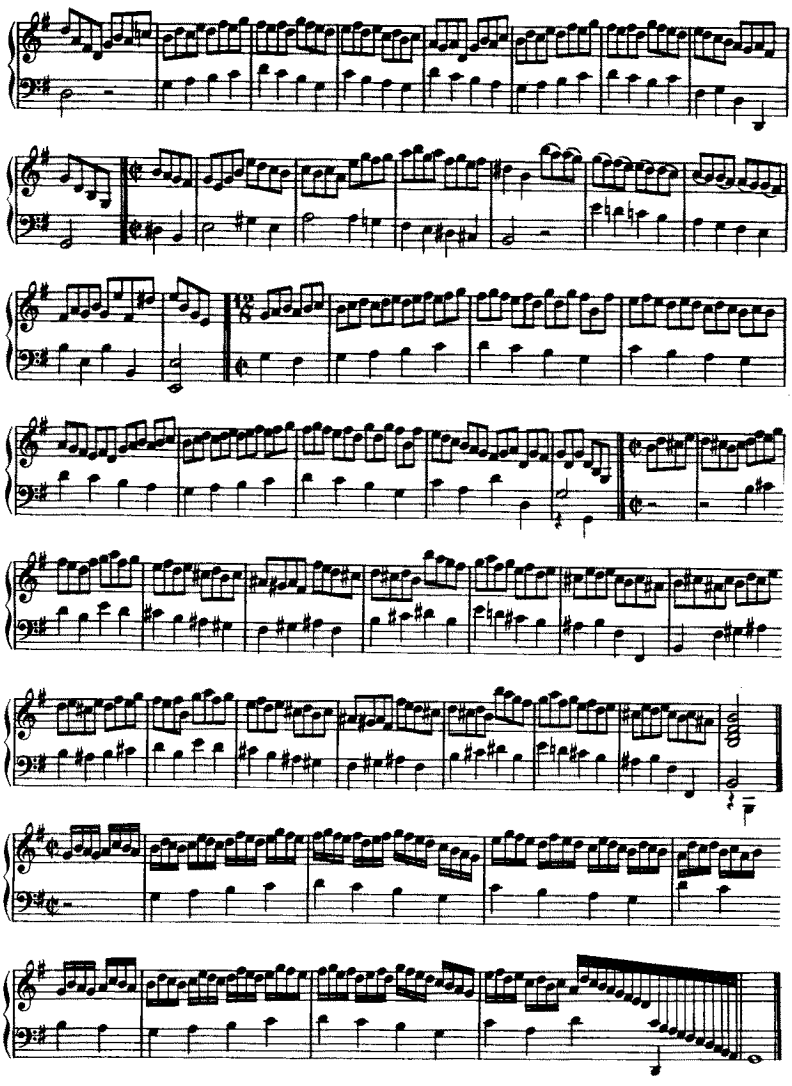
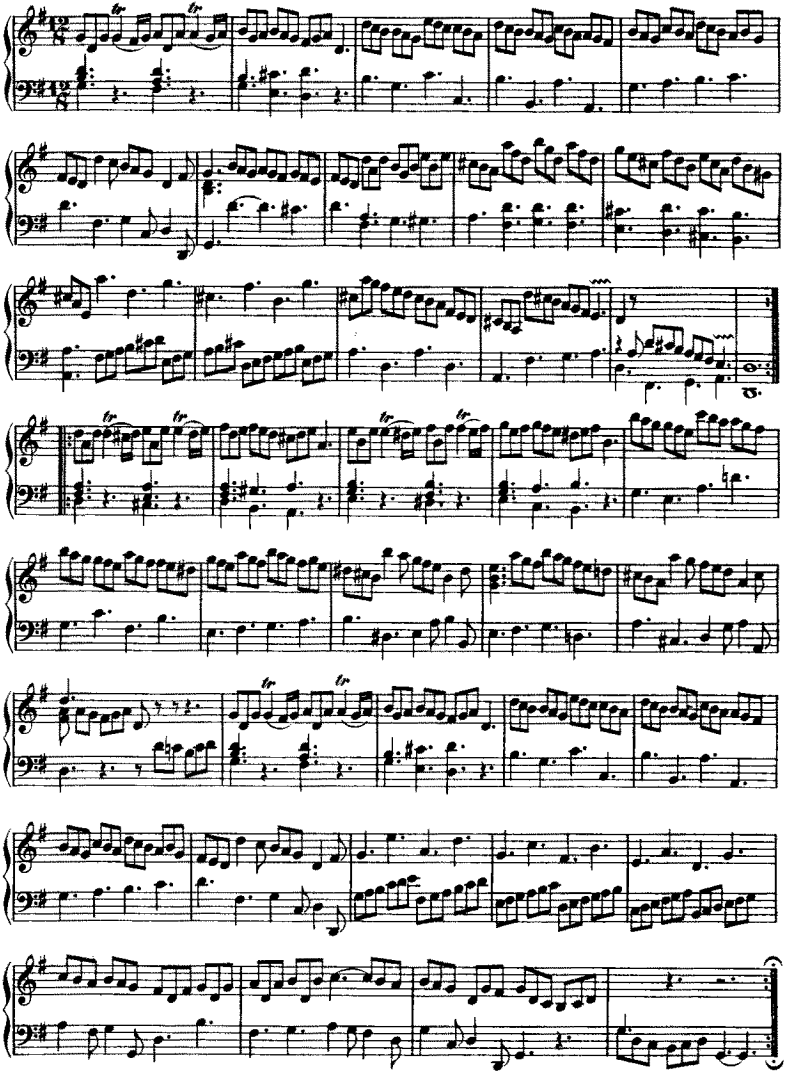
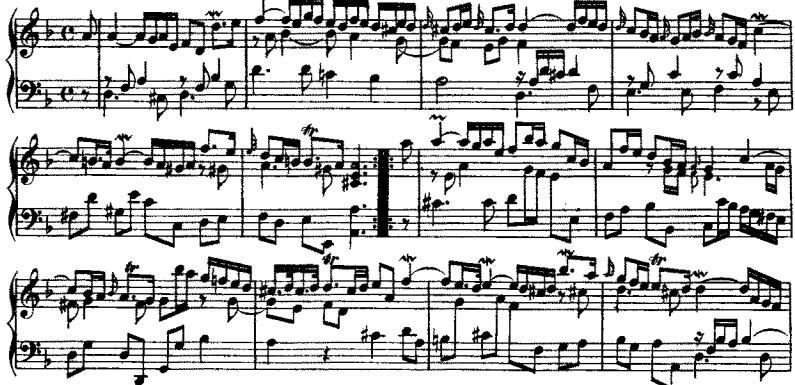

GAVOTTE.
D.C.
D.C.
D.C.
DOUBLE.





SUITE XV.

ALLEMANDE.



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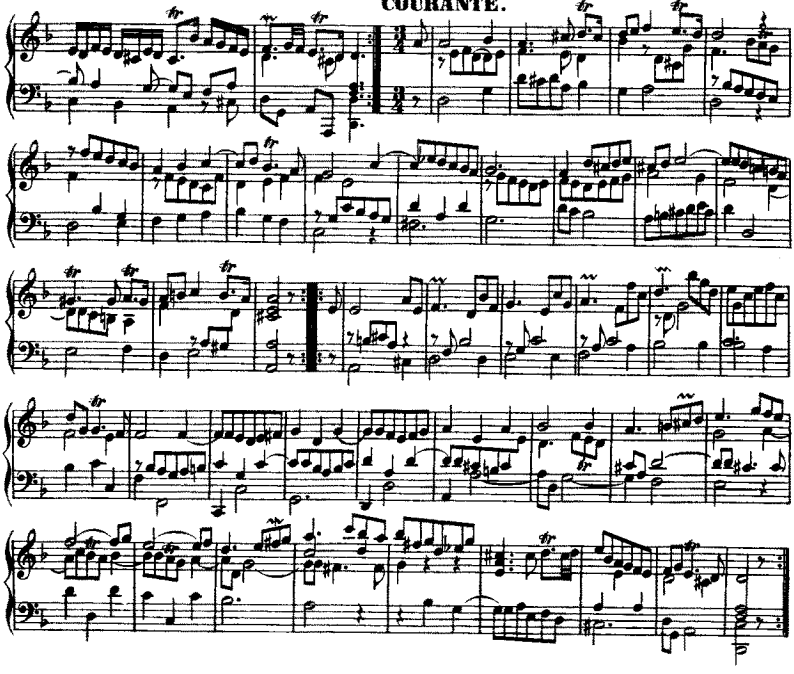

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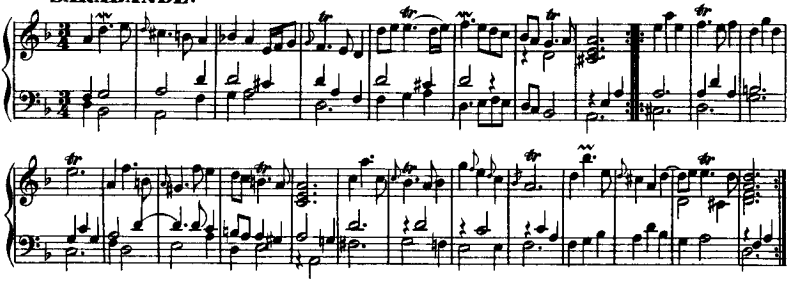

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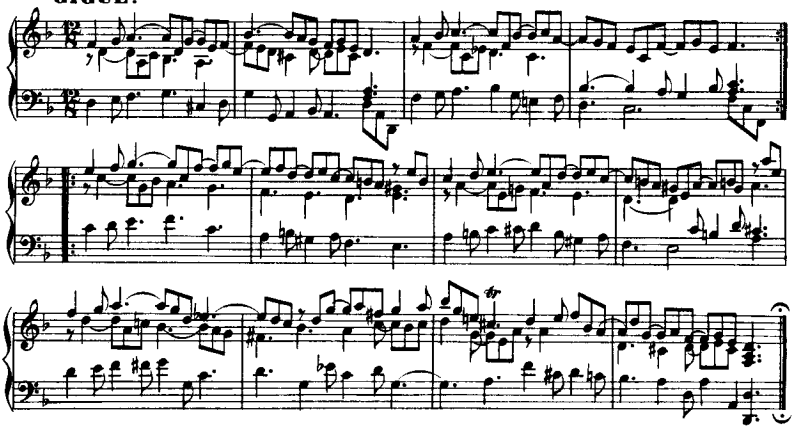
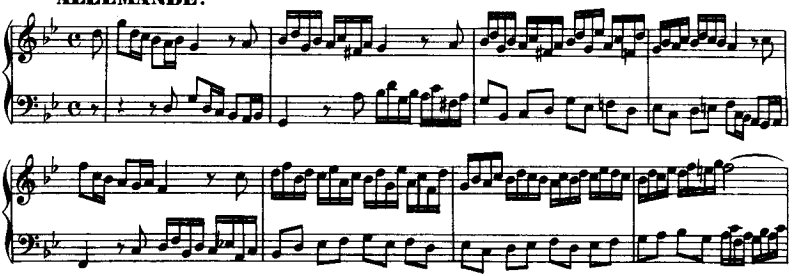
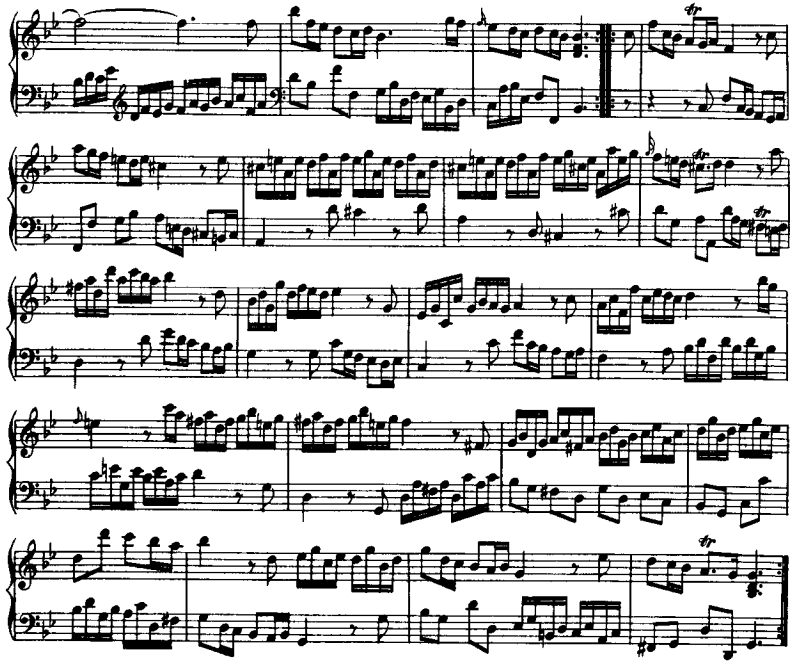


SUITE XVI.

ALLEMANDE.





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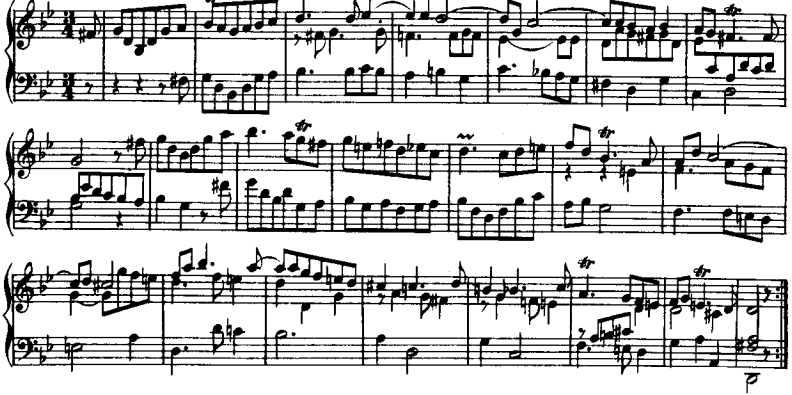

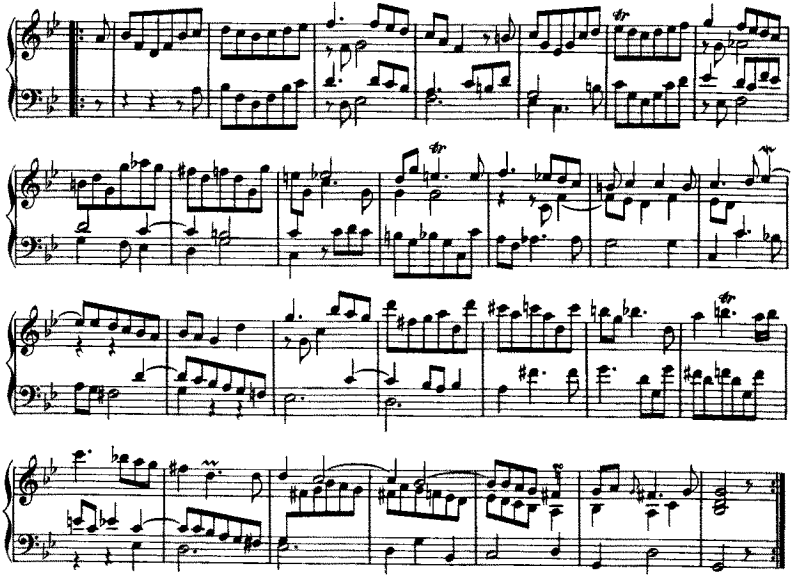

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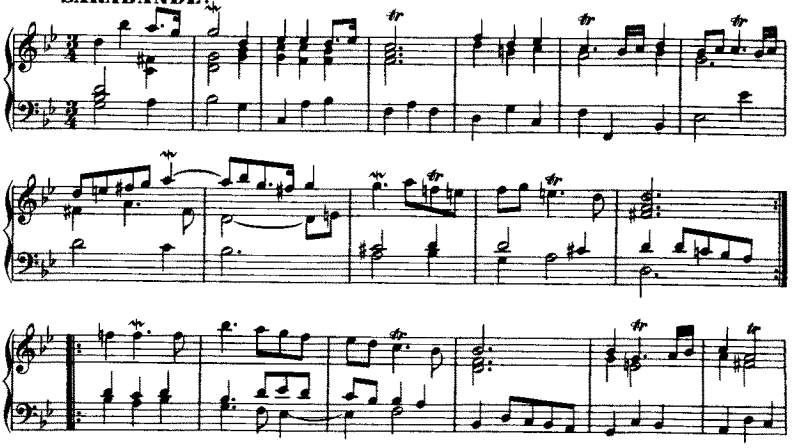

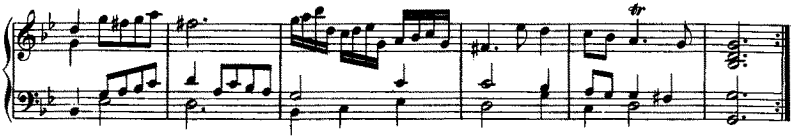

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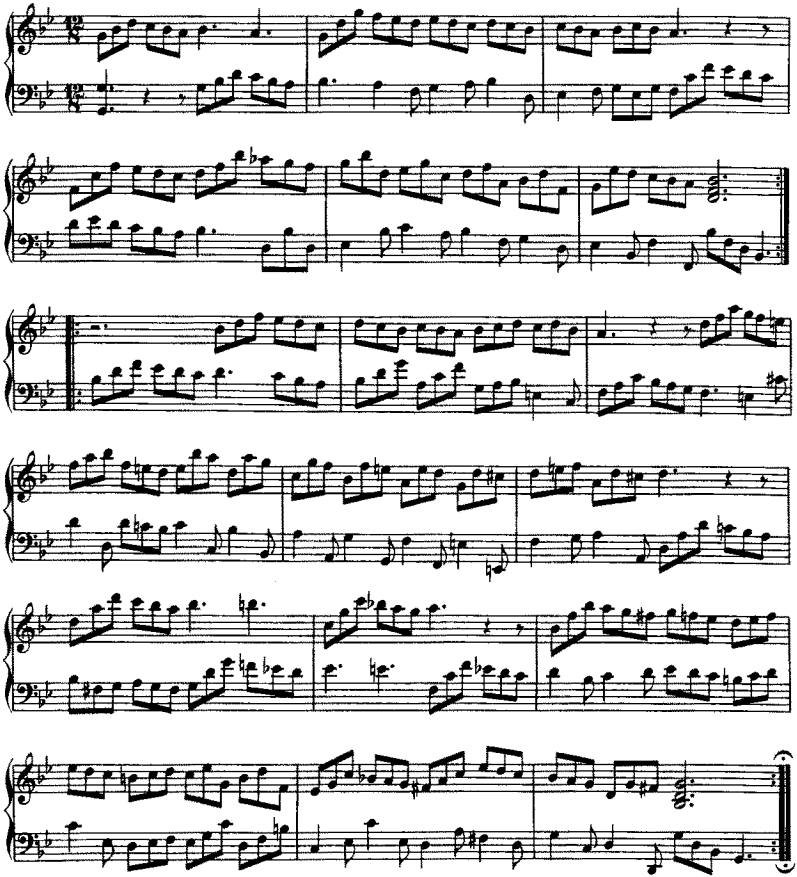
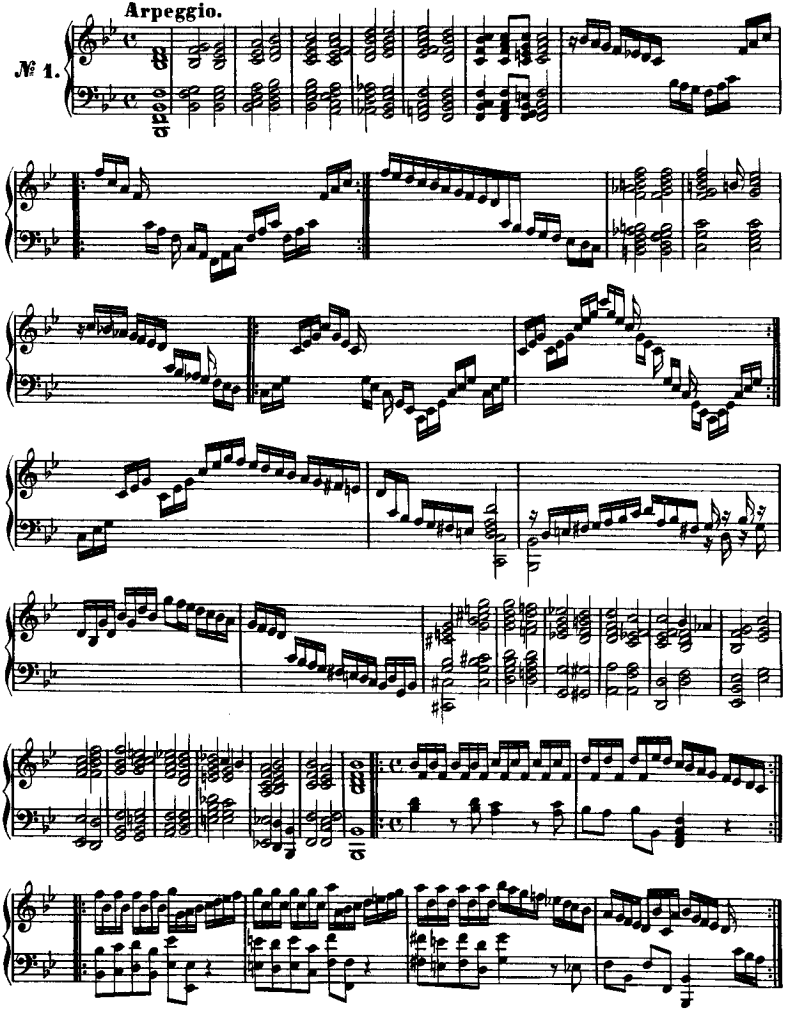


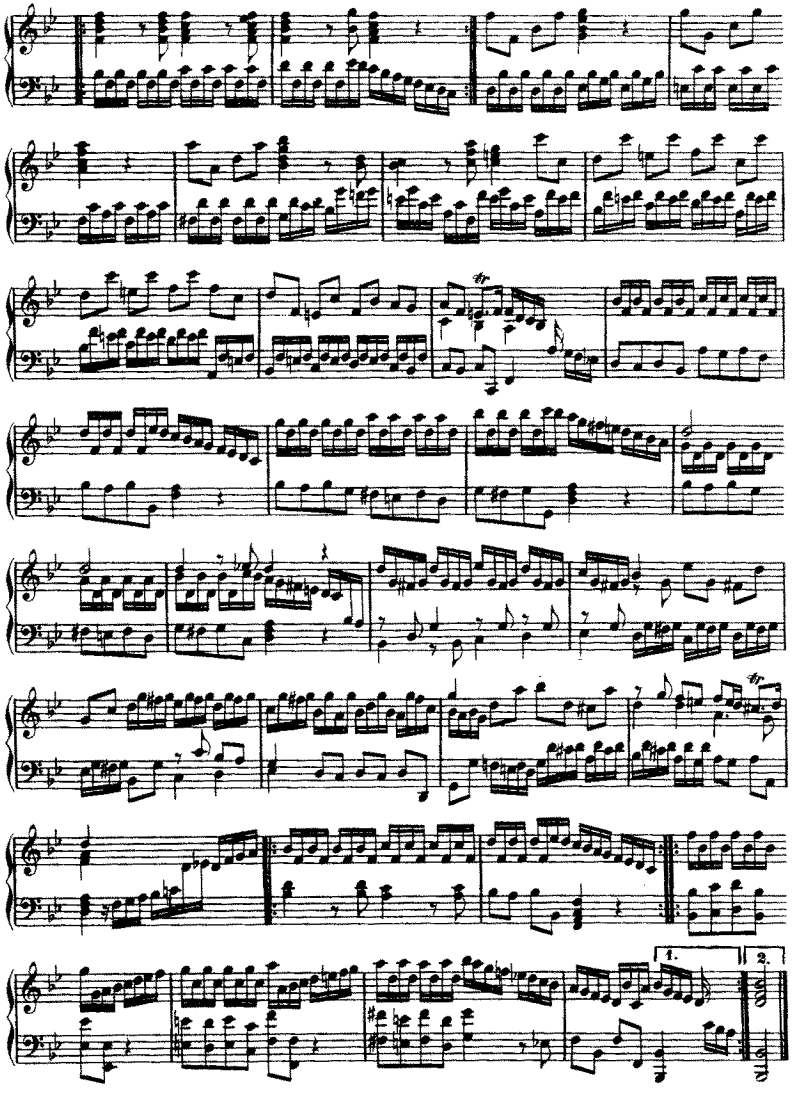
TROIS LEÇONS.

PRÉLUDE.

Arpeggio.

№ 1.



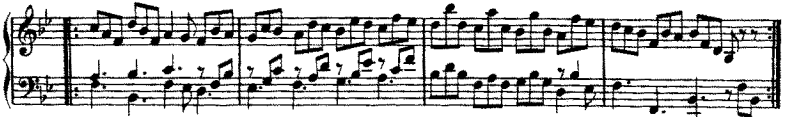

1.
2.

AIR.

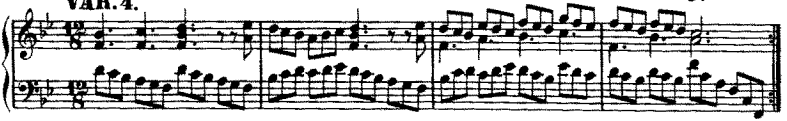
VAR 1.

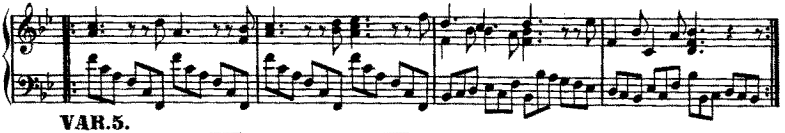
VAR 2.

VAR 3.

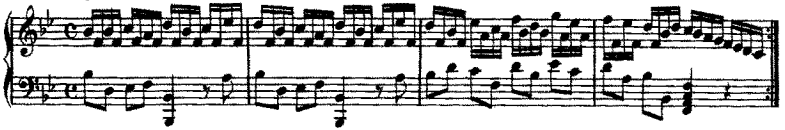


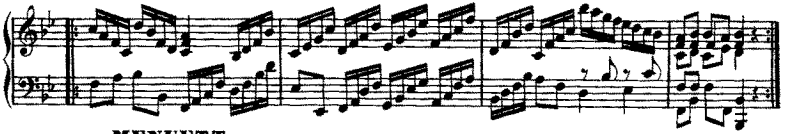
VAR. 4.





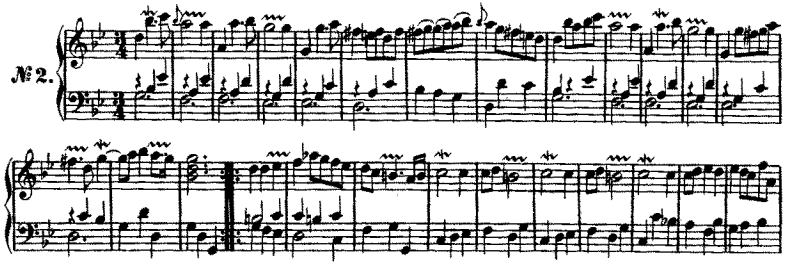
VAR. 5.

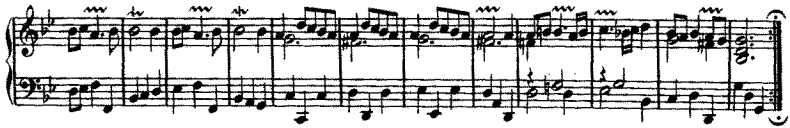


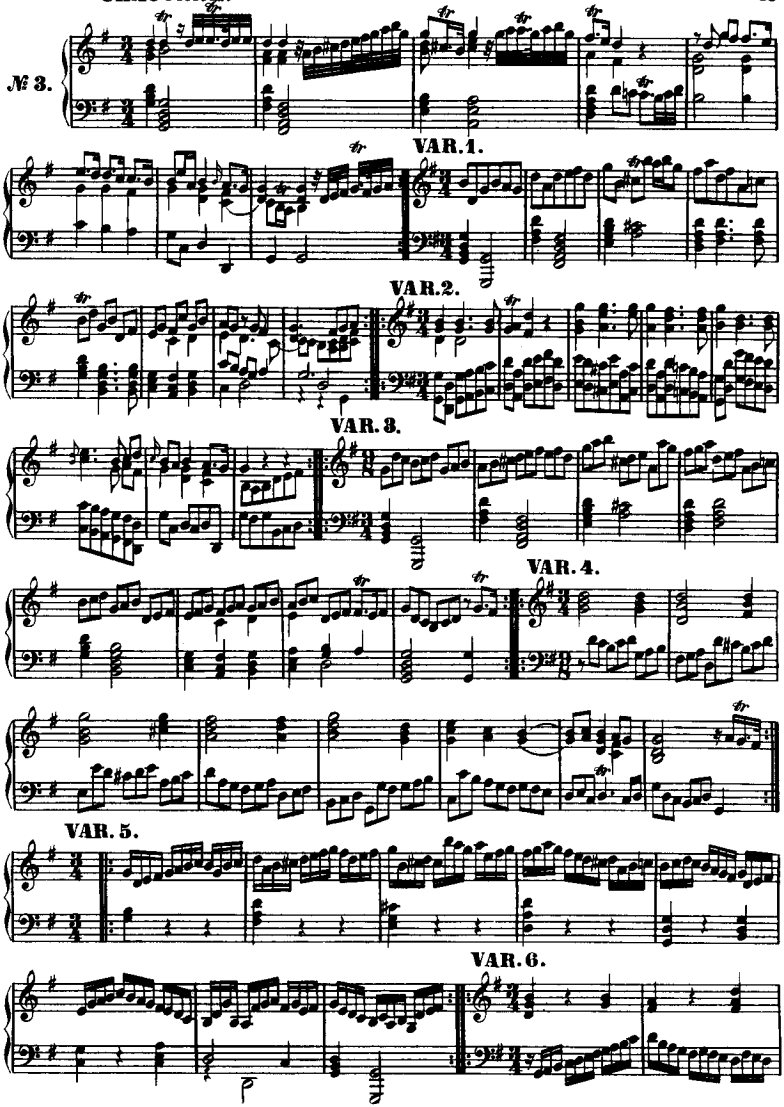


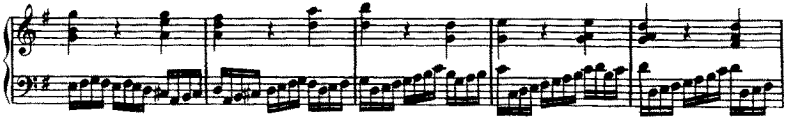
MENUETT.

№ 2.






№ 3.
VAR. 1.
VAR. 2.
VAR. 3.
VAR. 4.
VAR. 5.
VAR. 6.



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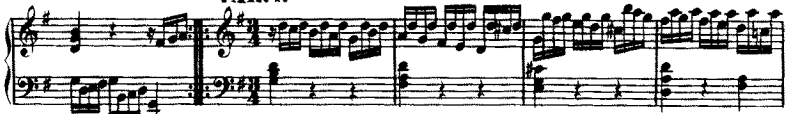

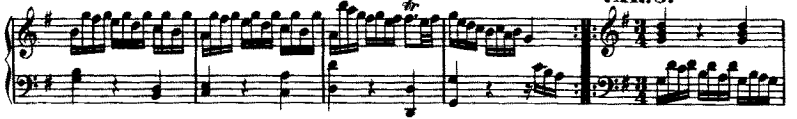

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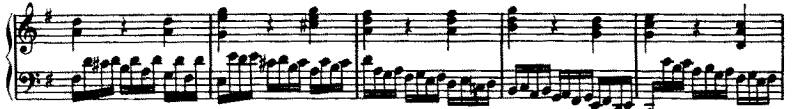

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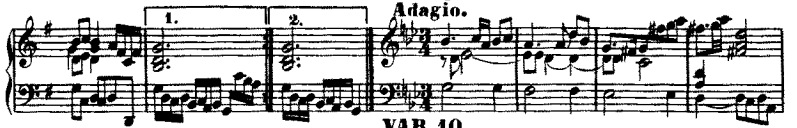

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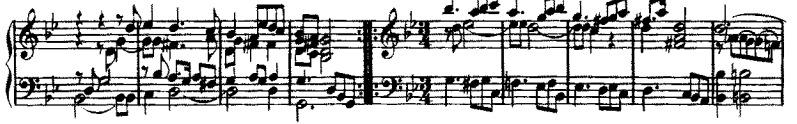

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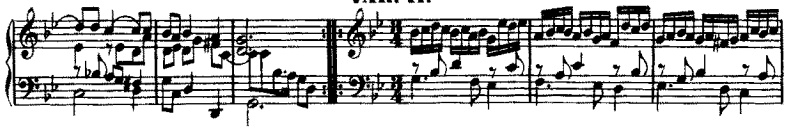

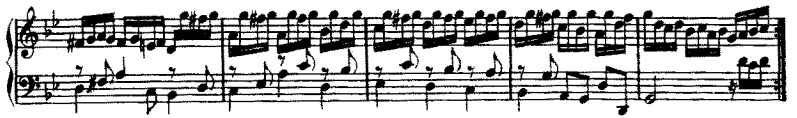

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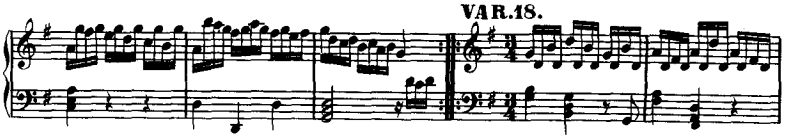
VAR. 13.

VAR. 14.

VAR. 15.

VAR. 16.

VAR.17.



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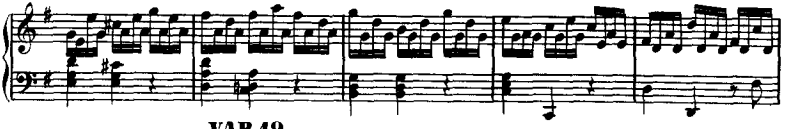

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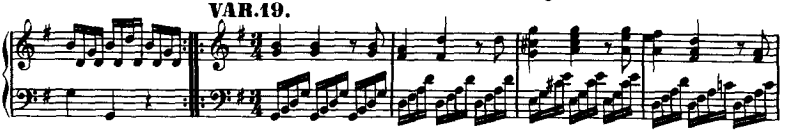

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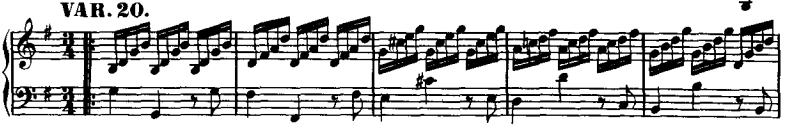

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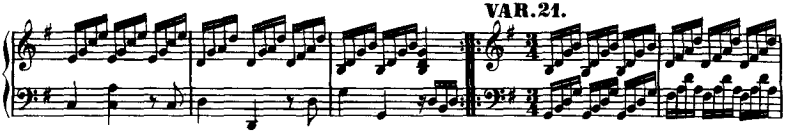

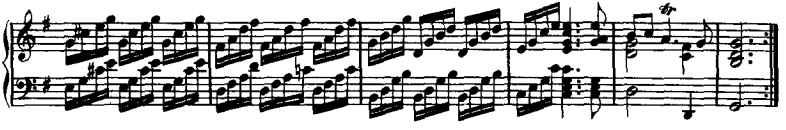

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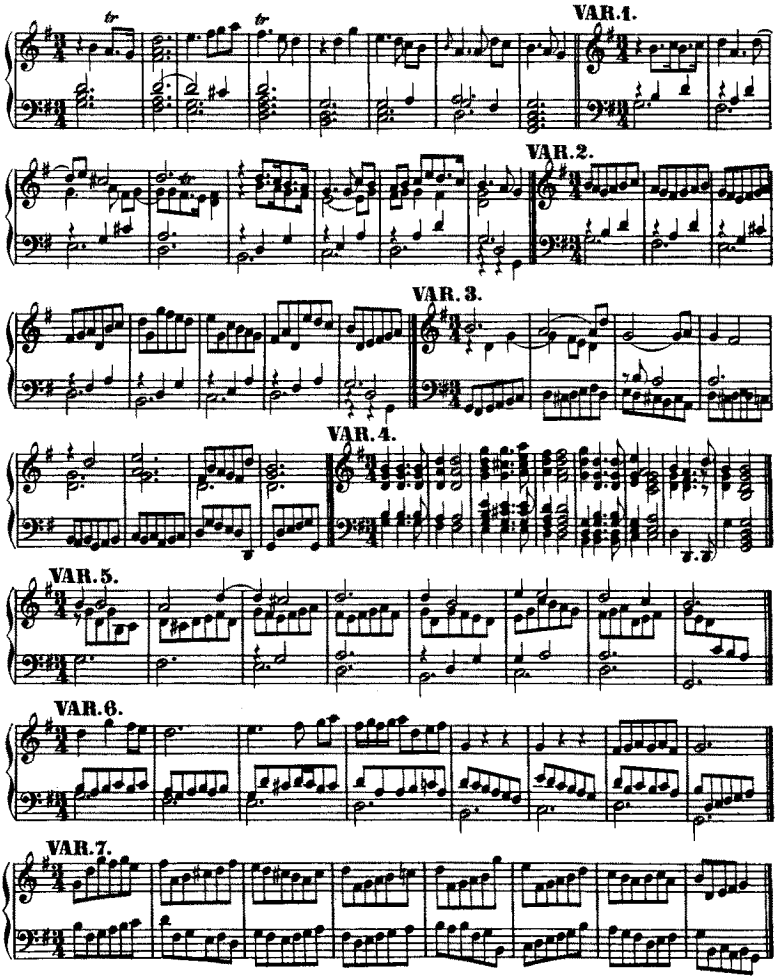


VAR. 8.

VAR. 9.

VAR. 10.

VAR. 11.

VAR. 12.

VAR. 13.

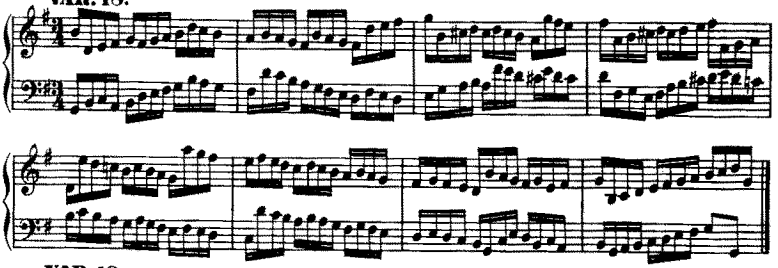
VAR. 14.

VAR. 15.

VAR. 16.

VAR. 17.

VAR. 18.



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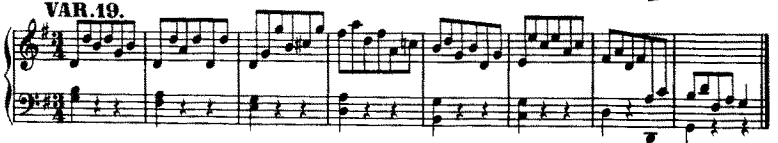

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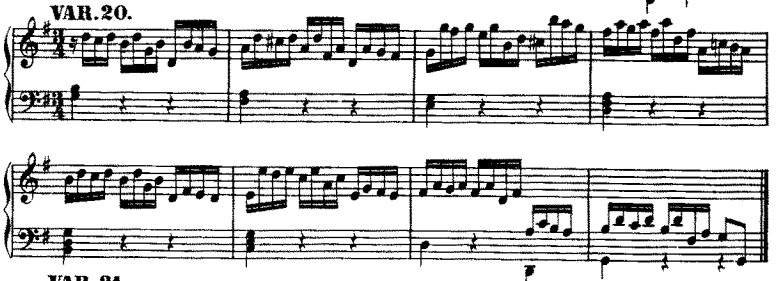

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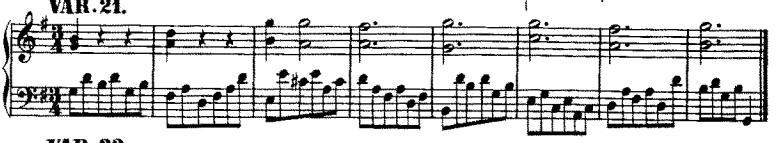

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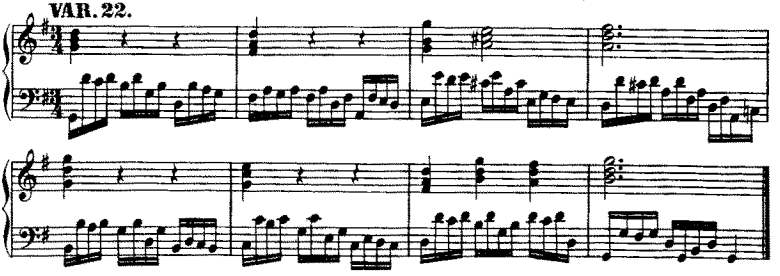

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VAR. 24.

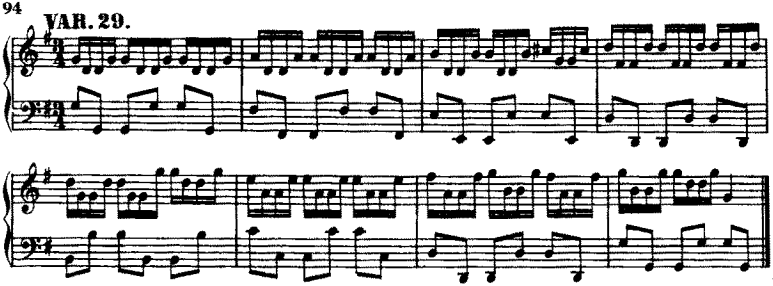
VAR. 25.

VAR. 26.

VAR. 27.

VAR. 28.

VAR. 29.



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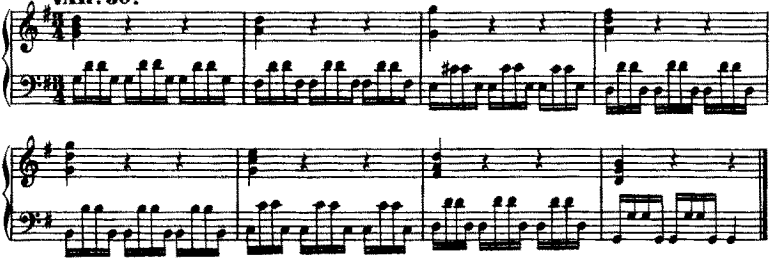

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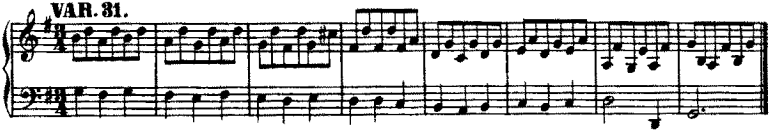

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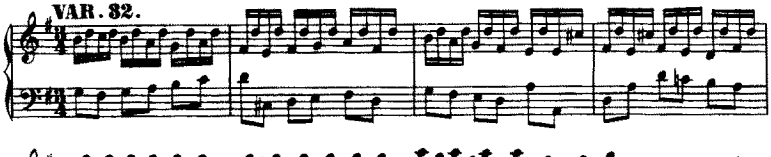

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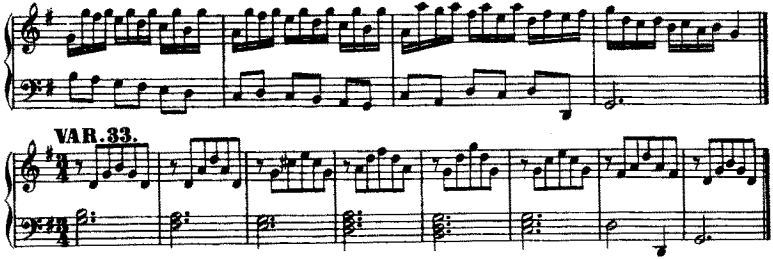

VAR. 34.

VAR. 35.

VAR. 36.

VAR. 37.

VAR. 38.

VAR. 39.

VAR. 40.

VAR. 41.

VAR. 42.

VAR. 43.

VAR. 44.

VAR. 45.

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VAR. 50.

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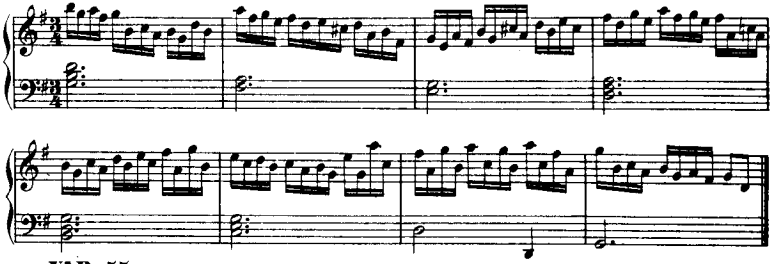
VAR. 52.

VAR. 53.

VAR. 54.



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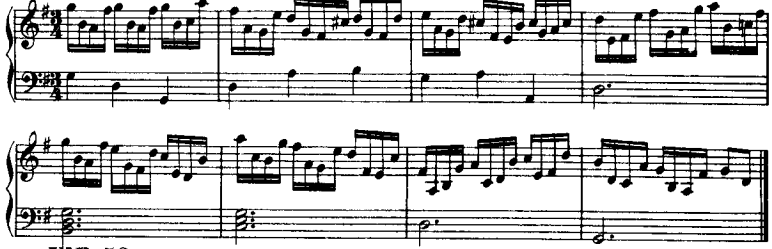

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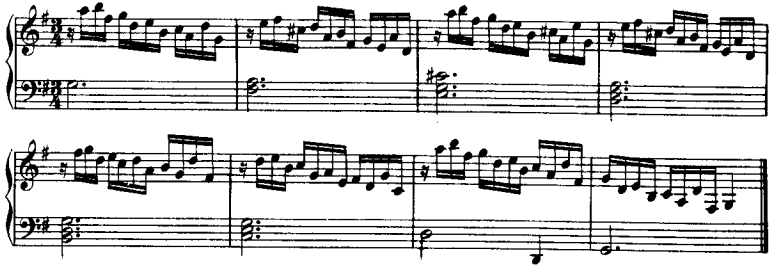

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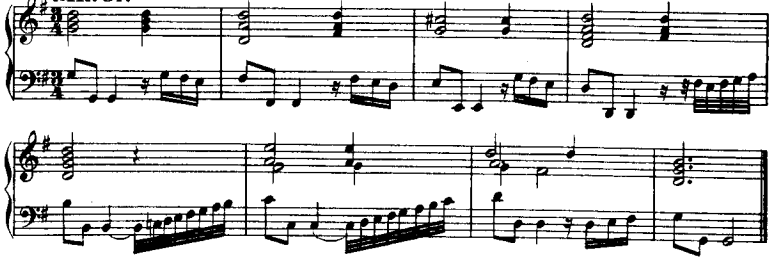


VAR. 58.

VAR. 59.

VAR. 60.

VAR. 61.

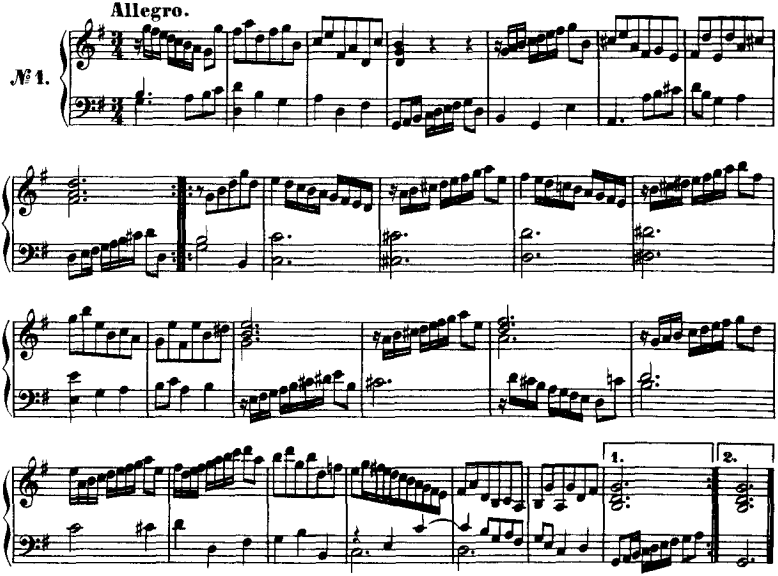
VAR. 62.

SEPT PIÈCES.

PRÉLUDE.

Allegro.

№ 1.



CAPRICCIO.

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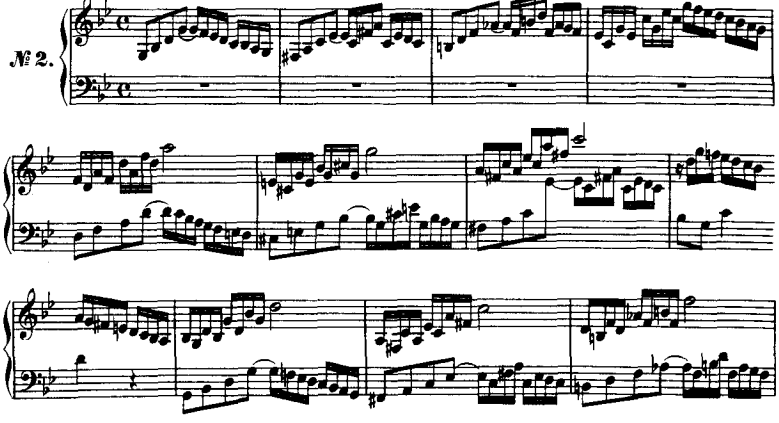

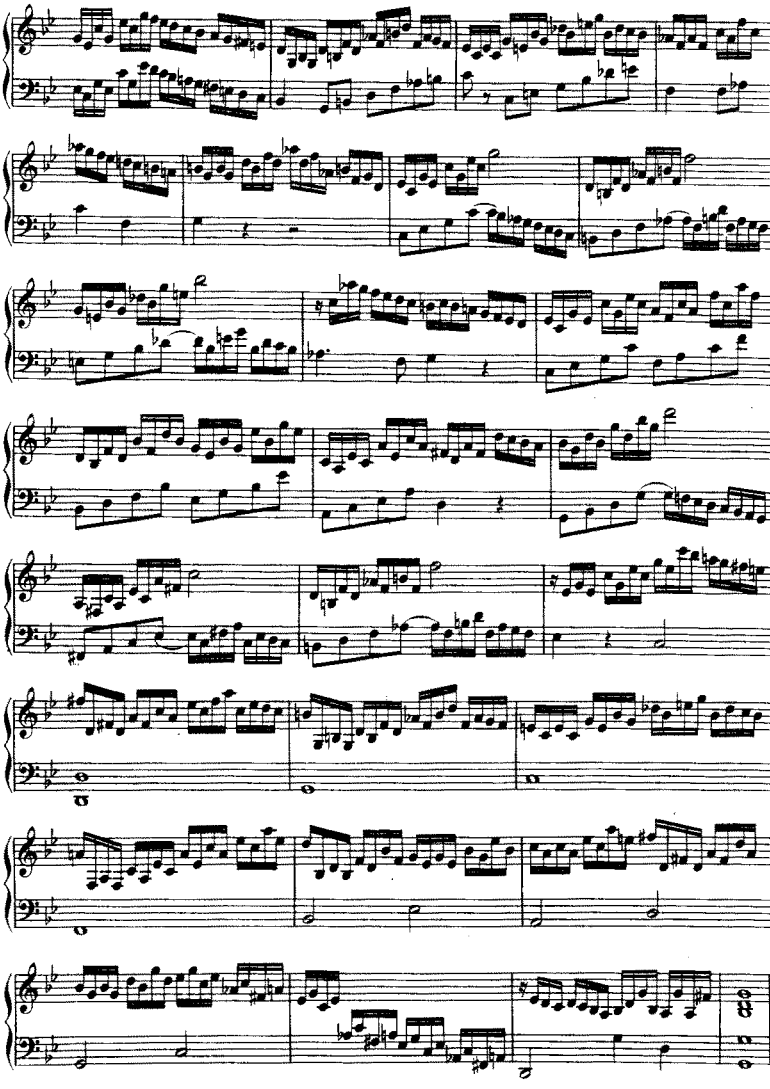

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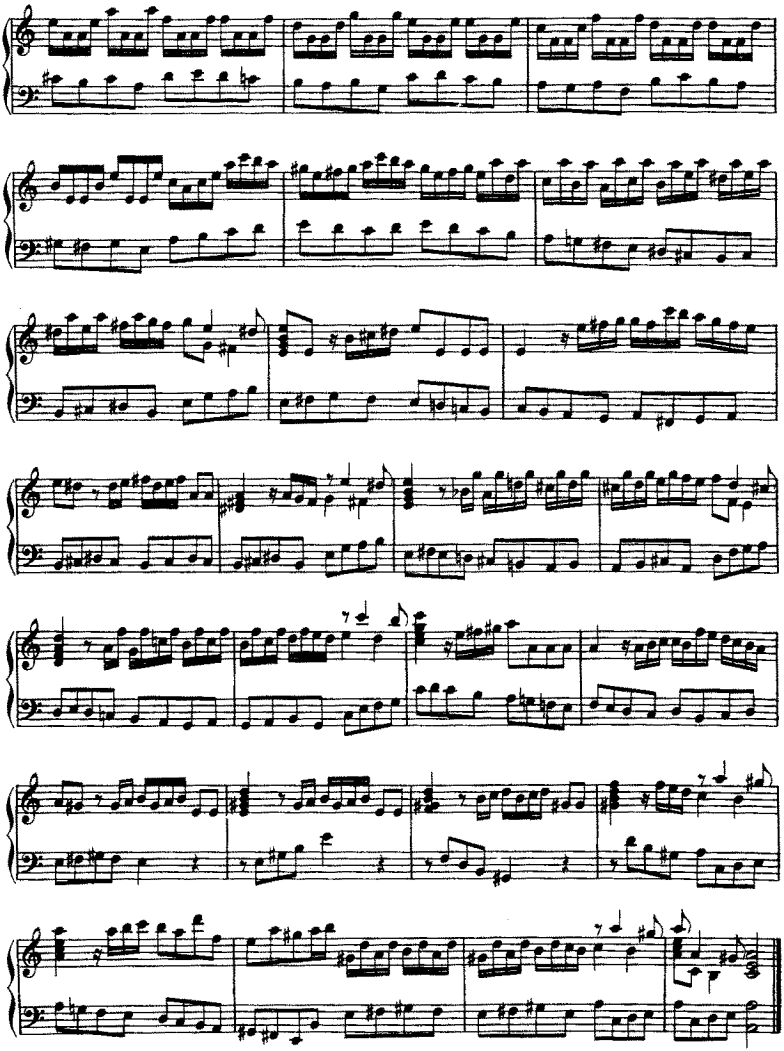

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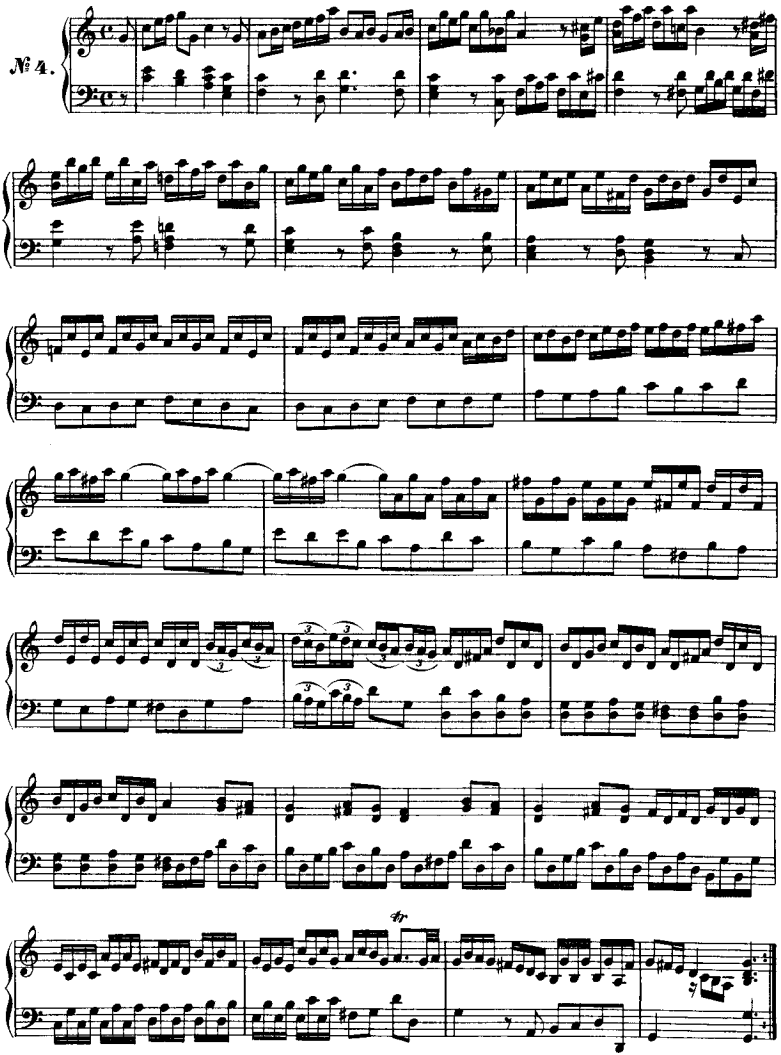
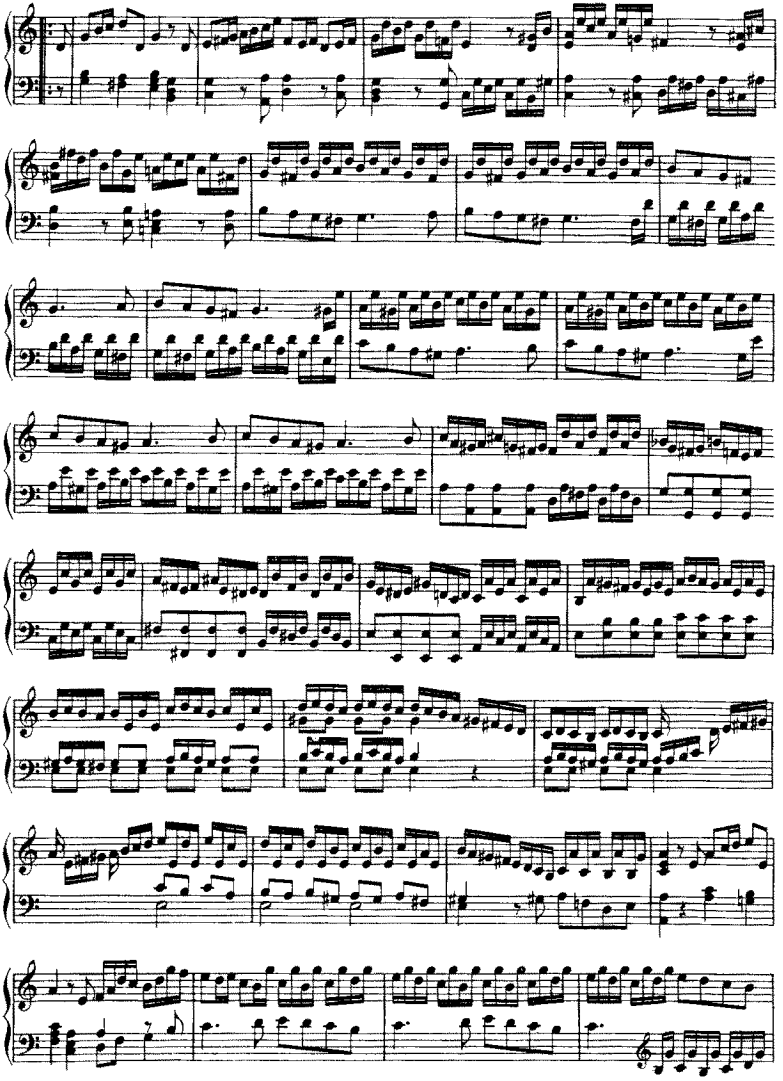
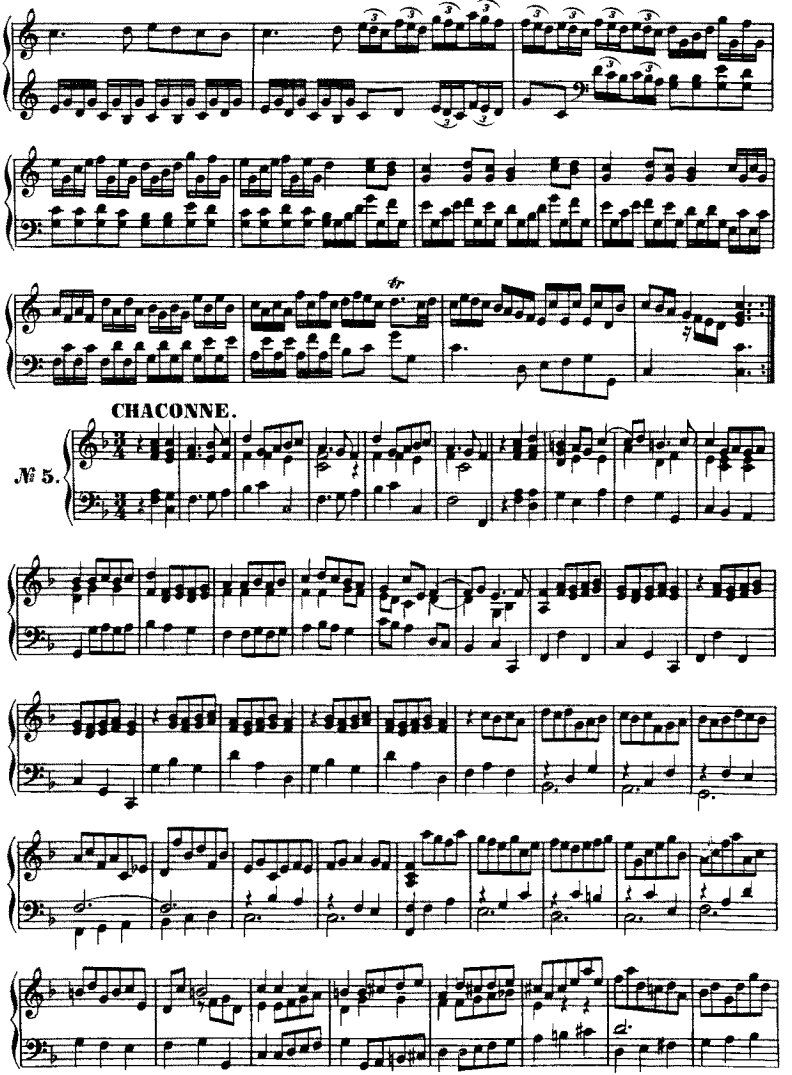
№ 4.



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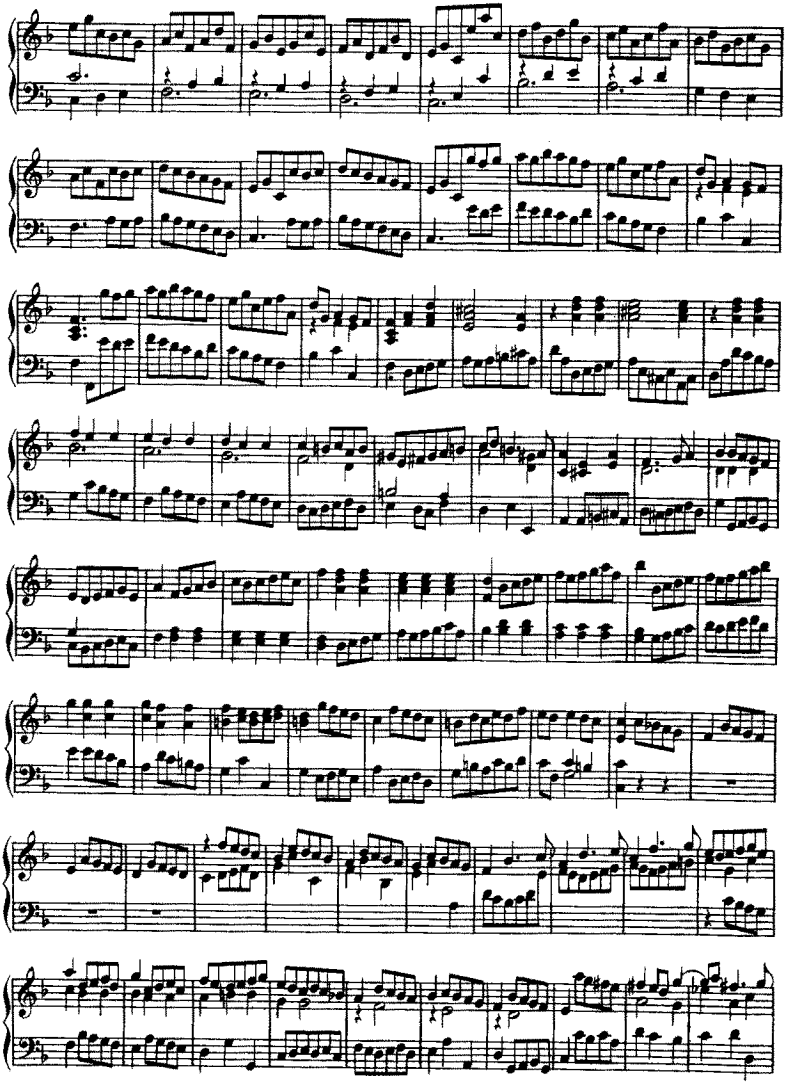

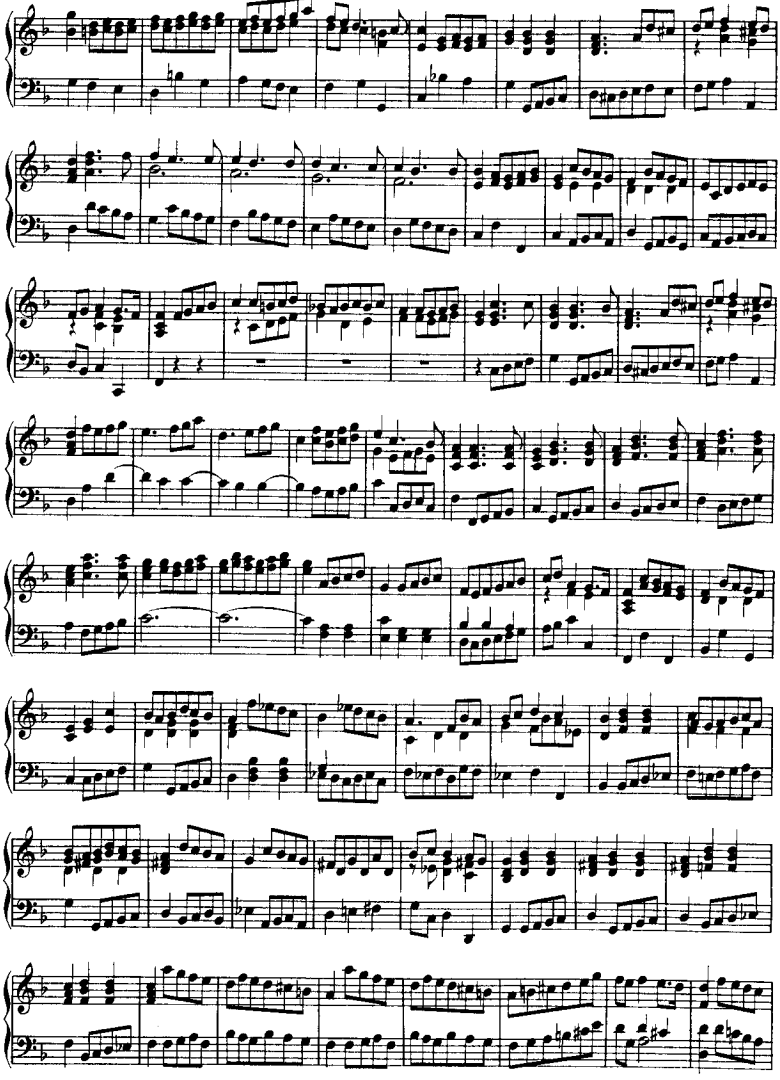

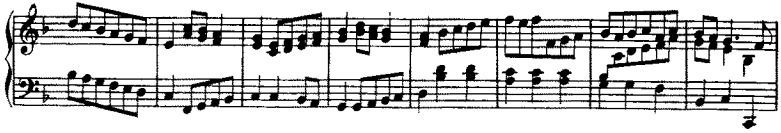

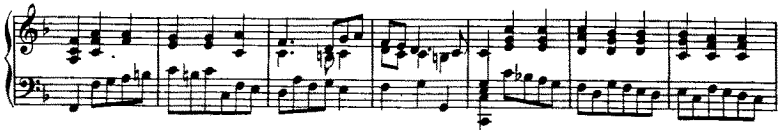

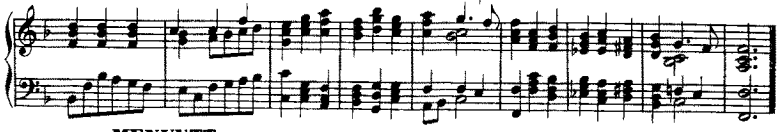

MENUETT.

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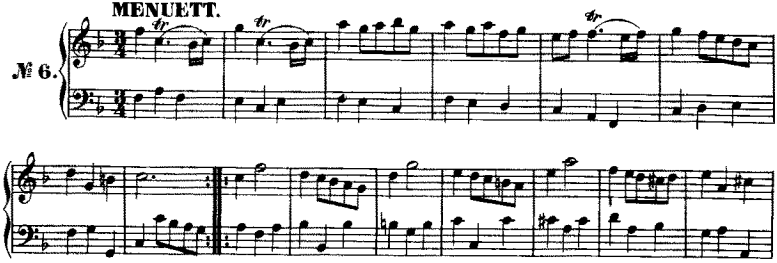
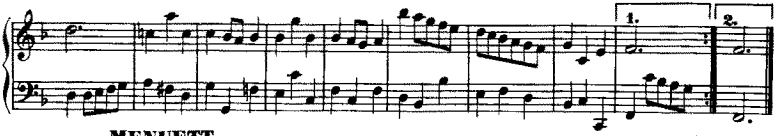
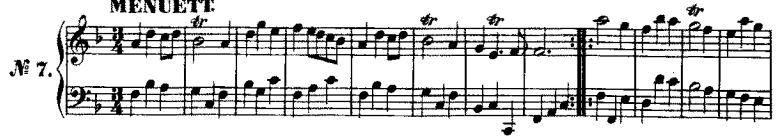
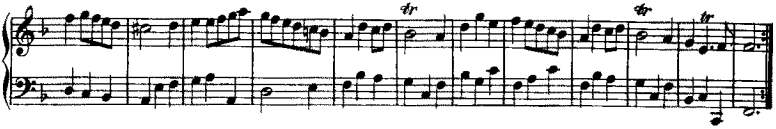




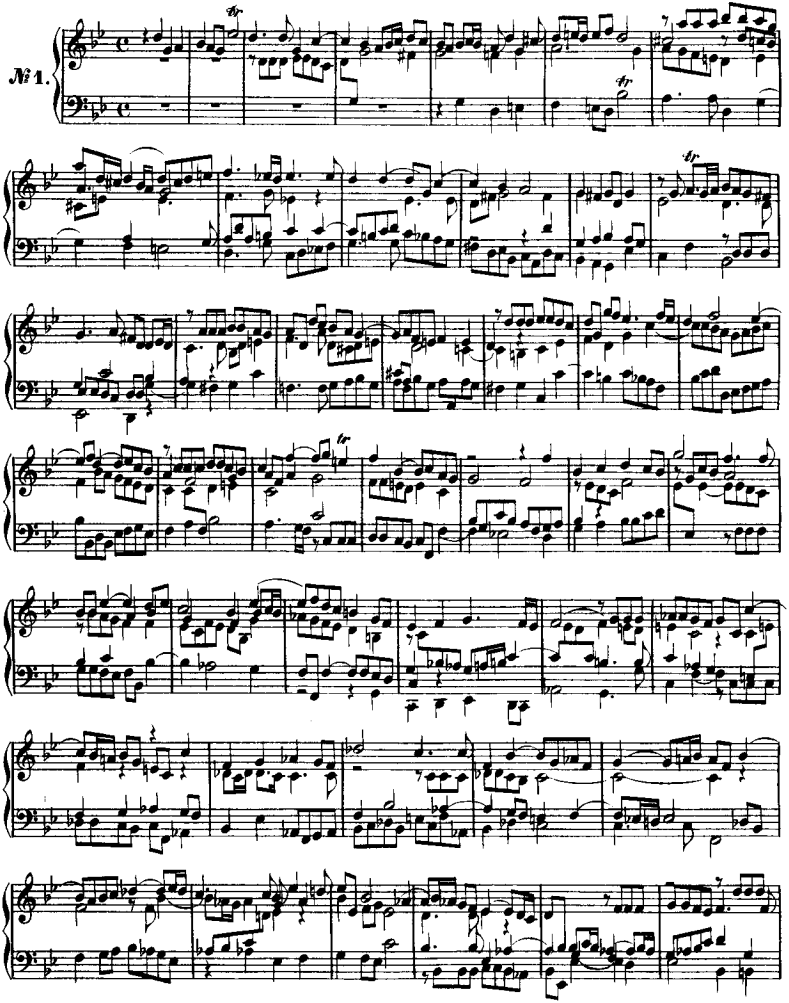
MENUETT.

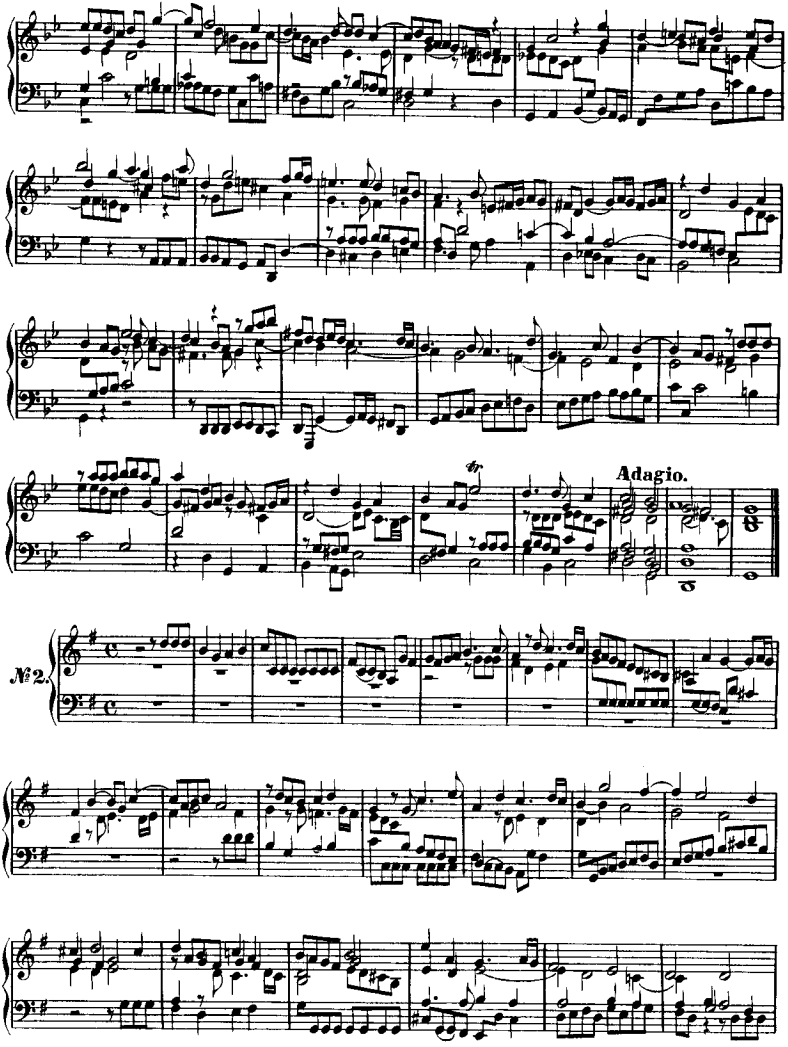
№ 7.





SIX GRANDES FUGUES.

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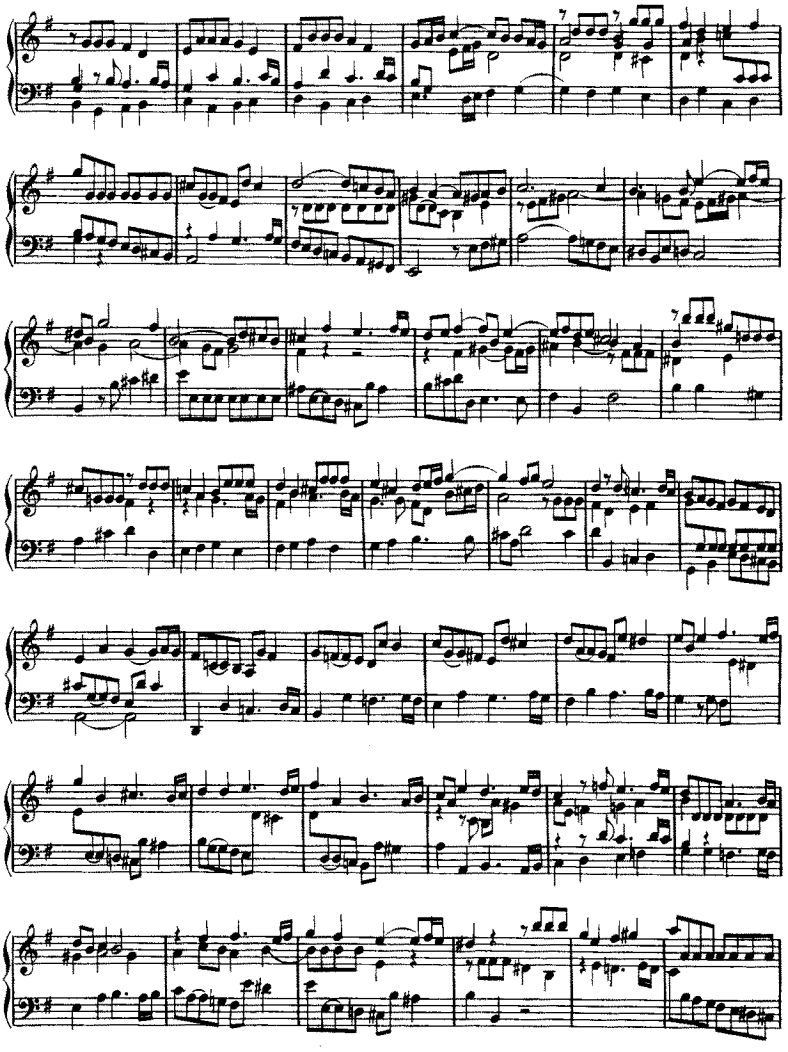

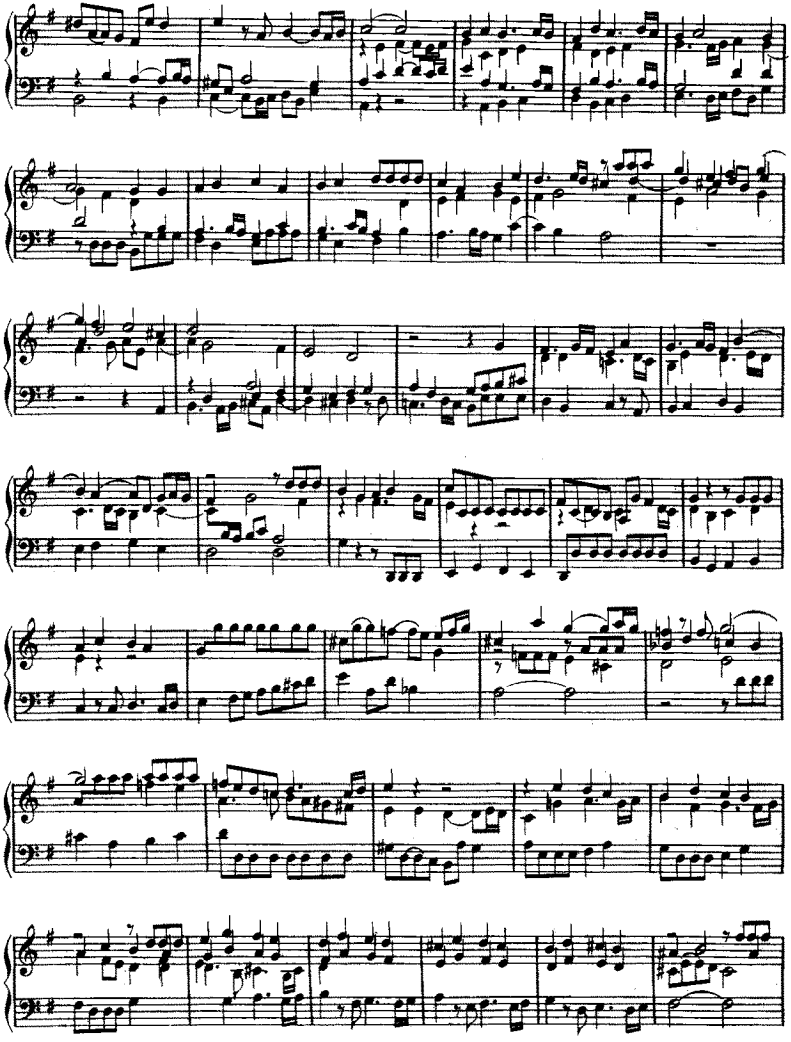

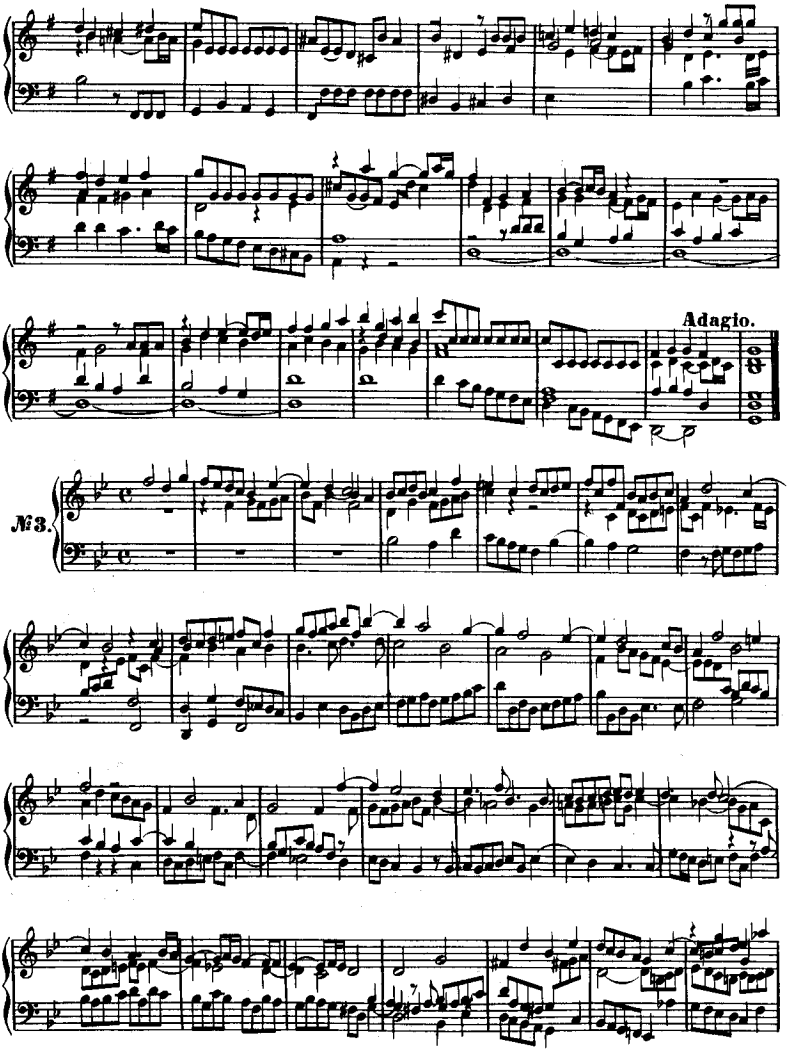
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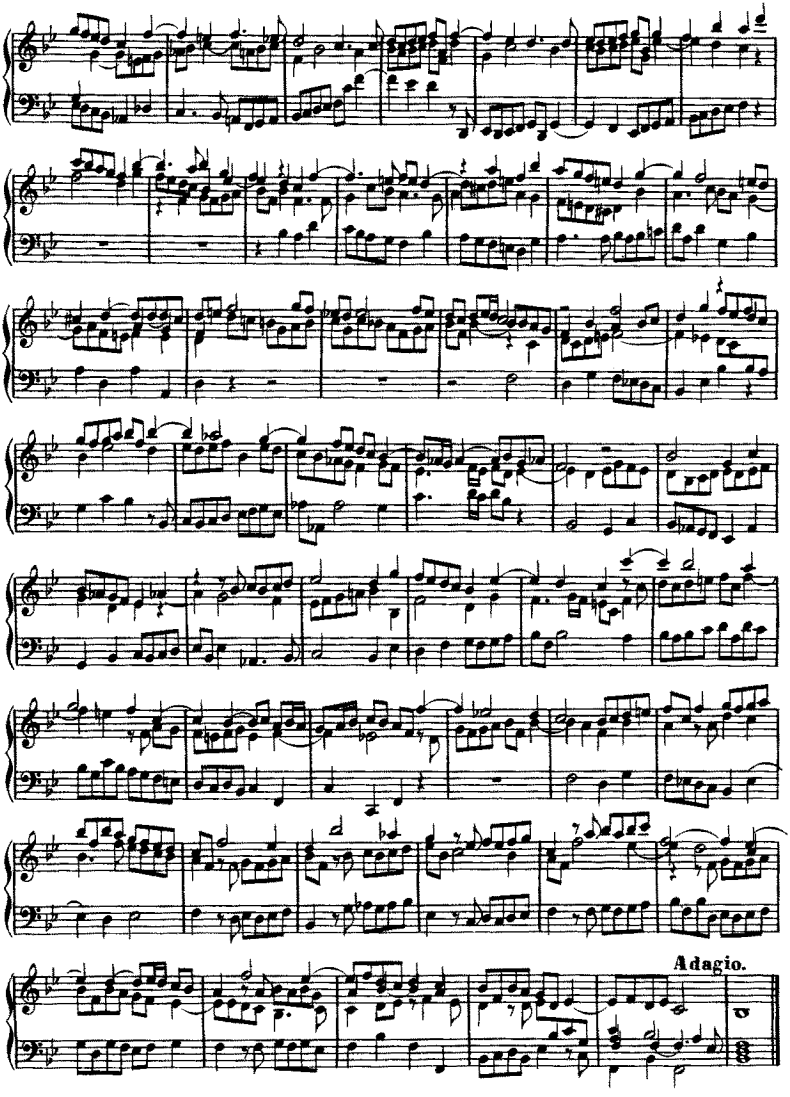
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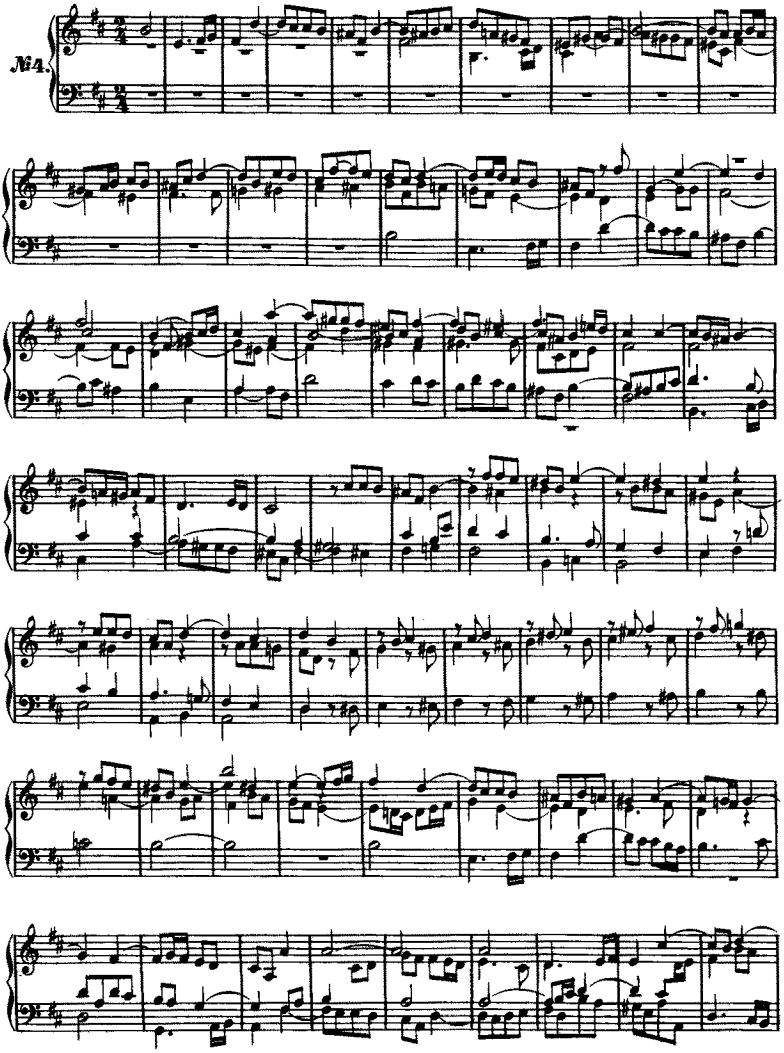
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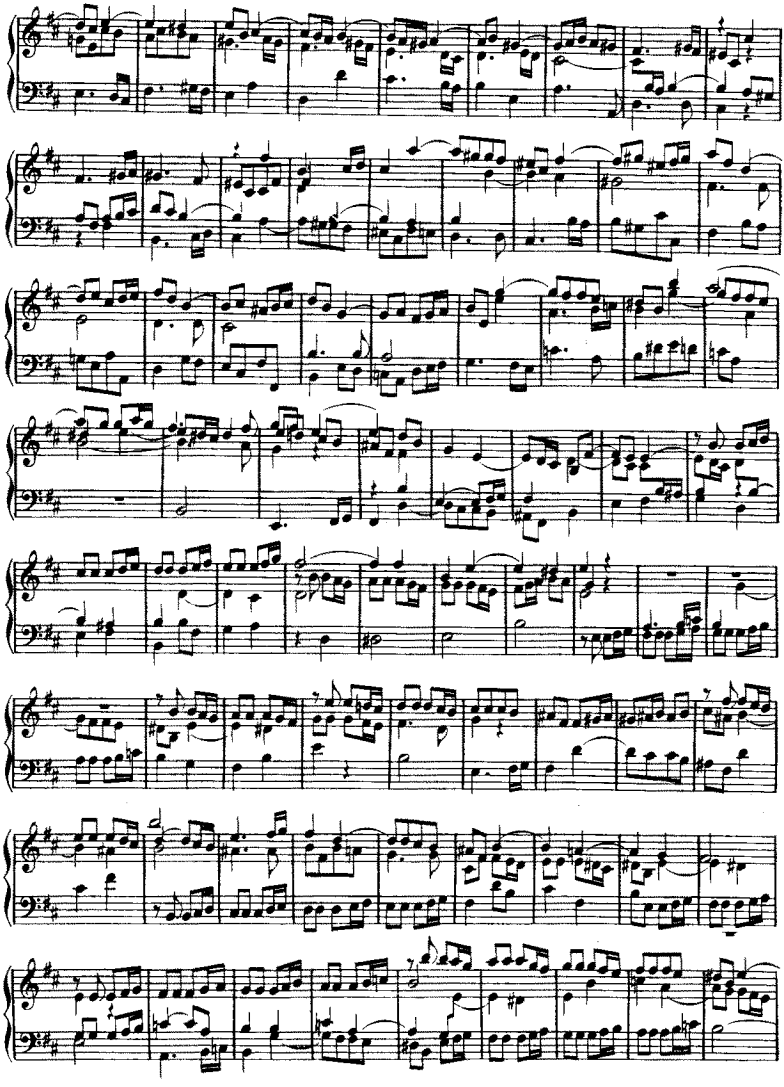
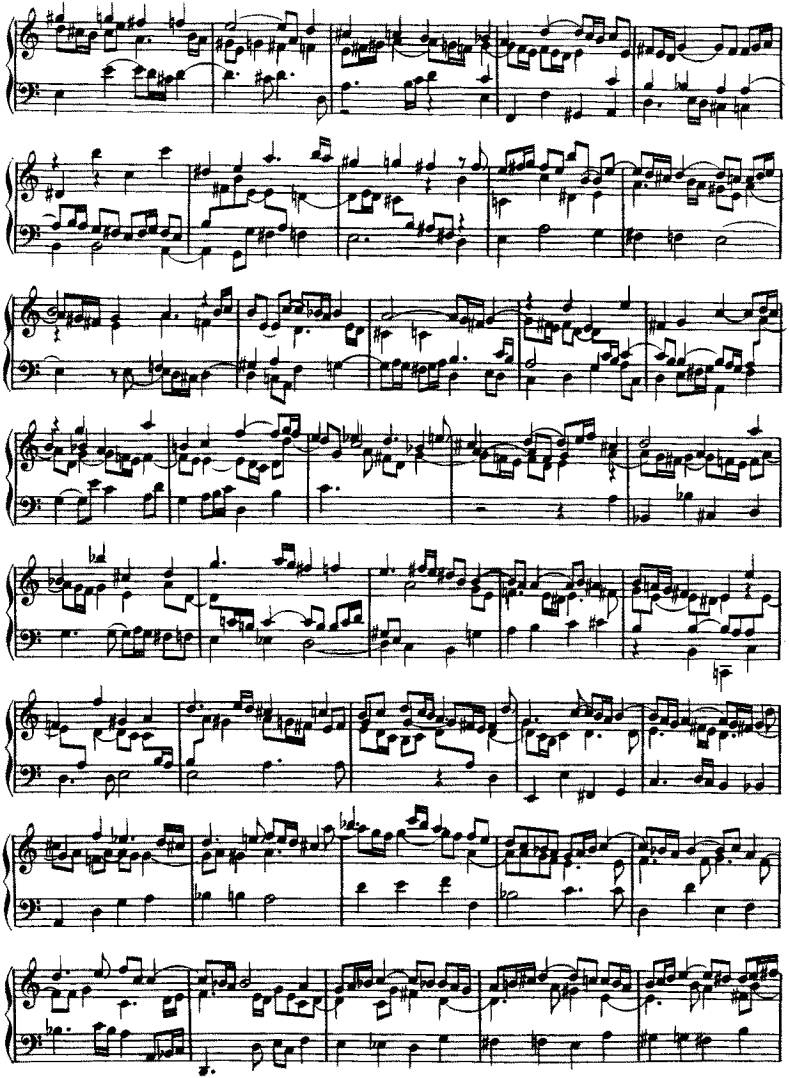
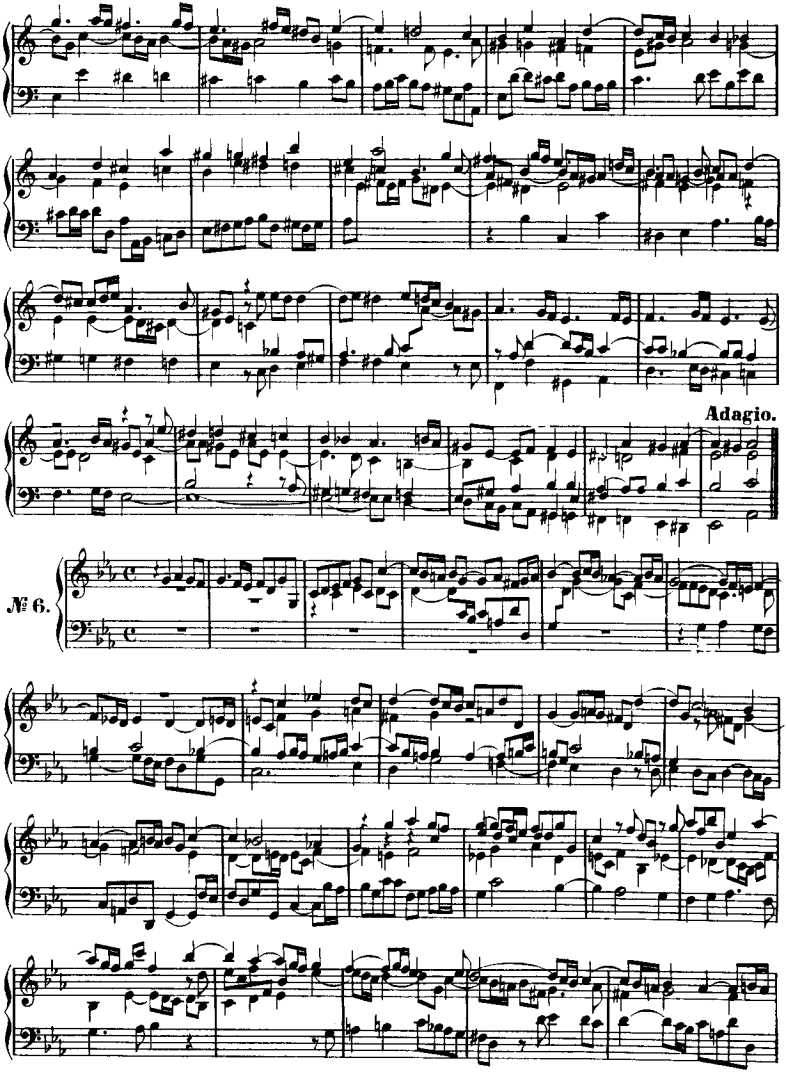


Adagio.

№ 5.

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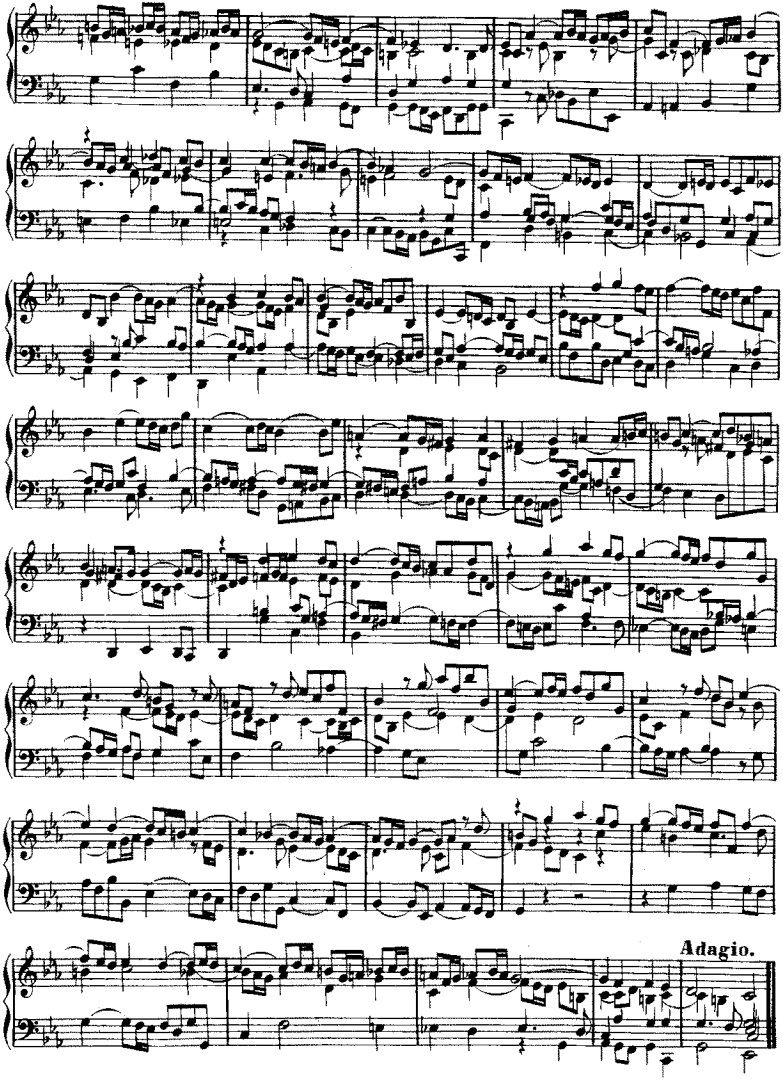
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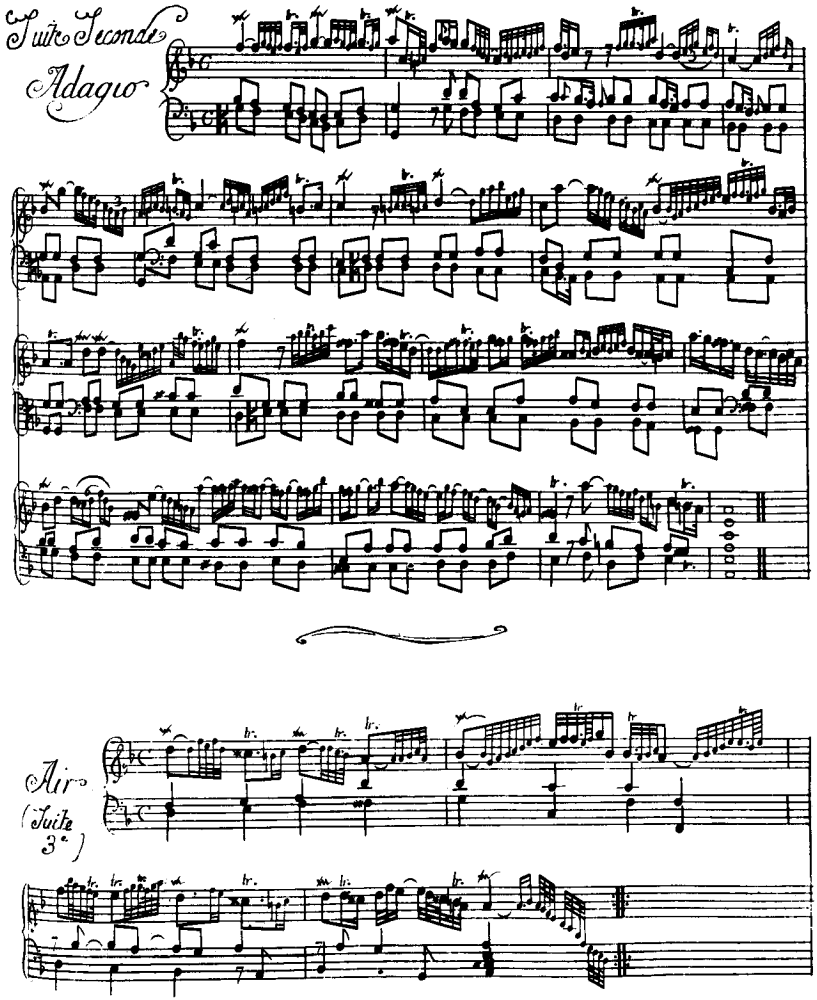
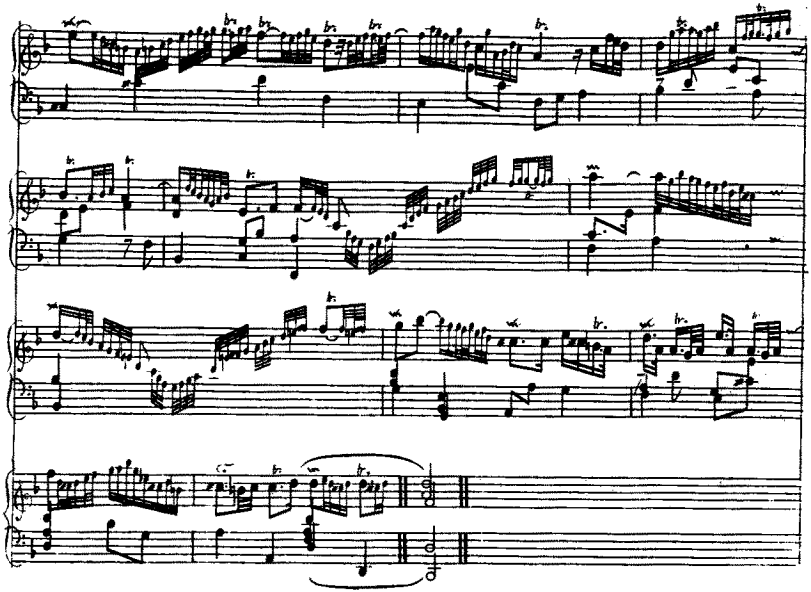
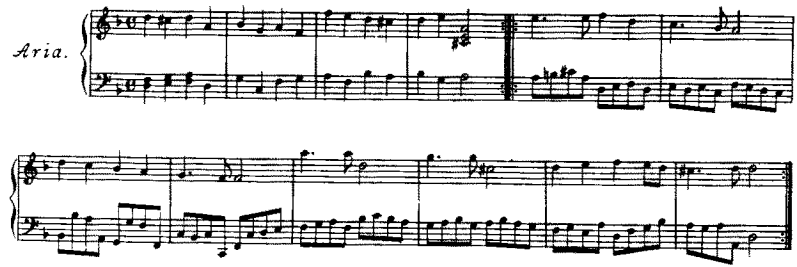

Suite Seconde
Adagio
Air
(Suite 3e)



Aria.



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THE AUTHORITATIVE NEW STUDY SCORE EDITION FOR THE MUSIC STUDENT — RECORD COLLECTOR — CONCERT GOER

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48. **MENDELSSOHN:†** Complete Works for Organ
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78. **BACH:*** Easter Oratorio§
79. **BACH:*** Cantatas 82, 83, 84, 85 (Ich habe genug; Erfreute Zeit; Ich bin vergnügt; Ich bin ein guter Hirt)§
80. **BACH:*** Cantatas 151, 152, 133 (Aus der Tiefe; Bereitet die Wege; Ich freue mich in dir)§
81. **BACH:*** Cantatas 168, 169, 170 (Thue Rechnung; Gott soll allein; Vergnügte Ruh', beliebte Seelenlust)§
82. **BACH:*** Cantatas 183, 184, 185 (Sie werden euch in d. Bann; Erwünschtes Freudenlicht; Barmherziges Herze)§
83. **BACH:*** Cantatas 188, 189, 190 (Ich habe meine Zuversicht; Meine Seele rühmt und preist; Singet dem Herrn)§
84. **BACH:*** (Secular) Cantata 201 (Phoebus und Pan)§
85. **BACH:*** (Sec.) Cantatas 202, 203, 204 (Weichet nur; Amore traditore; Ich bin in mir vergnügt)§
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106. **BACH:*** Cantatas 69, 70 (Lobe den Herrn, meine Seele; Wachet, betet)§
107. **BACH:*** Cantatas 137, 138, 139 (Lobe den Herren, den mächtigen König; Warum betrübst du dich; Wohl dem)§
108. **BACH:*** Cantatas 140, 141, 142 (Wachet auf; Das ist je gewisslich wahr; Uns ist ein Kind geboren)§
109. **BACH:*** Cantatas 151, 152, 153, 154 (Süsser Trost; Tritt auf; Schau, lieber Gott; Mein liebster Jesus)§
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127./128./129./130. **BACH:*** Cantatas 76-78/146, 147/155-160/161-164 (Die Himmel; Du sollst Gott; Jesu, der du/Wir müssen; Herz und Mund/Mein Gott; Ich steh' mit einem; Ich lasse; Der Friede; Sehet, wir gehn; Ich weiss/Komm, du süsse; Ach, ich sehe; Nur Jedem; Ihr, die ihr euch)§
131.-138. **BRAHMS:† All Lieder§** [131: Opp. 3, 6, 7, 14, 19; 132: Opp. 32, 33; 133: Opp. 43, 46-49, 57; 134: Opp. 58, 59, 63; 135: Opp. 69-72, 84; 136: Opp. 85, 86, 91, 94-97; 137: Opp. 105-107, 121, 103, Posth. Folk Songs (28); 138: 49 German & 14 Children's Folk Songs]
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141./142. **D. SCARLATTI:†** 60 Keyboard Sonatas (1-30 • 31-60)

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